

CATALOGUE  
OF  
VALUABLE BOOKS,

SELECTED FROM  
A COUNTRY HOUSE LIBRARY,

COMPRISING  
a Very Large Number of Finely Illustrated Works,  
*of the 18th and early 19th Centuries,*

ON ART, ANTIQUITIES, COSTUME, HERALDRY, NATURAL HISTORY, SPORT,  
TRAVEL, TOPOGRAPHY, ETC.,

*Many with coloured plates and many in handsome contemporary bindings;*

LABORDE, CHOIX DE CHANSONS, 1773,  
AND OTHER FRENCH ILLUSTRATED BOOKS OF THE 18TH CENTURY;

SCHEDL, NUREMBERG CHRONICLE, 1493; J. DE FRANCHIÈRES, LA  
FAUCONNERIE, 1567; AND A FEW OTHER BOOKS OF EARLIER PERIODS;

AUDUBON'S BIRDS OF AMERICA, 1827-39; ALKEN, NATIONAL SPORTS,  
1823; CATLIN, NORTH AMERICAN INDIAN PORTFOLIO, 1844; DANIELL  
AND AYTON, VOYAGE ROUND GREAT BRITAIN, 1814-25; HEIDELOFF,  
GALLERY OF FASHION, 1794-1802; REDOUTÉ, LES LILIACÉES, 1807, AND  
LES ROSES, 1817-24; ETC.

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WHICH WILL BE SOLD BY AUCTION

BY MESSRS.

**SOTHEY, WILKINSON & HODGE**

The Rt. Hon. SIR MONTAGUE BARLOW, P.C., K.B.E., M.P., G. D. HOBSON, M.V.O. & F. W. WARRE, O.B.E., M.C.

*Auctioneers of Literary Property & Works illustrative of the Fine Arts,*

AT THEIR LARGE GALLERIES, 34 & 35, NEW BOND STREET, W. (1)

On WEDNESDAY, 7th of NOVEMBER, 1923, and Two following Days,  
AT ONE O'CLOCK PRECISELY.

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May be Viewed Two Days prior.

Catalogues may be had.

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- I. The highest bidder to be the buyer ; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the Auctioneer cannot decide the said dispute.
- II. No person to advance less than 1s. ; above five pounds 2s. 6d. ; and so on in proportion.
- III. All lots are sold subject to the right to impose a reserve ; and subject to the right to bid by, or on behalf of, the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 10s. in the pound, if required, in part payment of the purchase-money, in default of which the lot or lots purchased to be immediately put up again and re-sold.
- V. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale ; in default of which Messrs. SOTHEY, WILKINSON & HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of ONE WEEK after the conclusion of the sale, the books or other property are not cleared or paid for, they will then be catalogued for immediate sale, and the expenses, the same as if re-sold, will be added to the amount at which the books were bought. Messrs. SOTHEY, WILKINSON & HODGE will have the option of re-selling the lots uncleared, either by public or private sale, without any notice being given to the defaulter.
- VI. All the books are presumed to be perfect, unless otherwise expressed ; but if, upon collating, any should prove defective, the purchaser will be at liberty to take or reject them, provided they are returned within Fourteen Days after the conclusion of the sale, when the purchase-money will be returned.
- VII. The sale of any book or books is not to be set aside on account of any worm holes, stained or short leaves of text or plates, want of list of plates or blank leaves, or on account of the publication of any subsequent volume, supplement, appendix, or plates. All the manuscripts, autographs, all magazines and reviews, all books in lots, and all tracts in lots or volumes, will be sold with all faults, imperfections and errors of description. The sale of any illustrated book, lot of prints or drawings, is not to be set aside on account of any error in the enumeration of the numbers stated, or error of description.
- VIII. No Imperfect Book will be taken back, unless a note accompanies each book, stating its imperfections, with the number of lot and date of the sale at which the same was purchased.
- IX. To prevent inaccuracy in the delivery, and inconvenience in the settlement of the purchases, no lot can on any account be removed during the time of sale.
- X. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited ; and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

*Gentlemen who cannot attend the Sale may have their Commissions faithfully executed by their humble Servants,*

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34 & 35, New Bond Street, London, W. (1).

*Telegraphic Address :*

*"Abinitio, Wesdo, London."*

*Telephone : (2 lines)*

*Mayfair 1784, 1785.*

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CATALOGUE  
OF  
BOOKS  
SELECTED FROM A  
COUNTRY HOUSE LIBRARY.  
FIRST DAY'S SALE.

OCTAVO ET INFRA.

LOT 1.



CKERMANN (R.) REPOSITORY OF ARTS, Literature, Commerce,  
etc. First Series, 14 vol.; Second Series, 14 vol. (2 Series  
only); together 28 vol. coloured plates of costume, furni-  
ture, views, and other illustrations, half russia, a few  
broken, and four rebacked morocco 1809-22

17

do

- 2 Aeronautics. Lunardi (V.) Account of the First Aërial Voyage  
in England, *folding plate*, 1784—Vinenair: A Journey  
through the Air, *frontispiece*, 1784—An Account of  
Mr. James Decker's Two Aerial Expeditions, *frontispiece*,  
Norwich, 1785; and others on same subject; bound in  
2 vol. half calf (2)

9

Howell

- 3 Ainsworth (W. H.) Jack Sheppard, FIRST EDITION, plates by  
George Cruikshank, and a portrait, vol. I and III each lack  
a preliminary leaf, brown morocco, g. e.

26

Richard Bentley, 1839

do

- 4 Ainsworth (W. H.) Old Saint Paul's, FIRST EDITION, 3 vol. plates  
by J. Franklin, half morocco 1841

16

Trust

- 5 Angus (W.) Seats of the Nobility and Gentry in Great Britain  
and Wales, 1787—Watts (W.) Seats of the Nobility, etc.  
Boydell, circa 1785; both blue morocco gilt, not uniform,  
g. e. oblong 8vo. (2)

24

12. 6 ANNALS OF SPORTING AND FANCY GAZETTE, vol. I-V only, Jan. 1822-June, 1824, *coloured and plain plates, portraits, and woodcuts, half calf, emblematically tooled, two or three joints broken* 1822-4 *Parse*
- 4 7 Antiquarian and Topographical Cabinet, 10 vol. in 5, *plates, green morocco gilt, g. e. 1807-11—Antiquarian Itinerary, 4 vol. plates, green morocco gilt, panelled sides, 1815-6* (9) *Joseph*
- 15 10 8 [APPERLEY (C. J.)] Memoirs of the Life of the late John Mytton, Esq. By Nimrod, second edition, with Additions from the New Sporting Magazine, 18 *coloured plates by H. Alken and T. J. Rawlins, half green morocco gilt, a fine copy* R. Ackermann, 1837 *Clay*
- 3 8 9 Arabian Nights' Entertainments. A new Translation, with Notes by E. W. Lane, 3 vol. *numerous woodcuts from designs by W. Harvey, morocco gilt, g. e.* 1839-41 *Magg*
- 4 6 10 Béranger (P. J. de) Œuvres Complètes, 3 vol. *portrait by Hopwood, and woodcuts by Grandville and Raffet, a few leaves a little foxed, roan gilt, g. e. enclosed in cardboard slip cases* Paris, 1837 *Lewis*
- 2 12 11 Bewick (Thomas) Works, comprising Select Fables; Quadrupeds; Birds, 2 vol.; Fables of Æsop; together 5 vol. *numerous woodcuts, russia, rebacked morocco, except vol. II which is broken, g. e. roy. 8vo. Newcastle, Emerson Chanley, 1822* *Dave*
- 2 10 12 Boccaccio (G.) The Decameron, translated by J. Payne, *illustrated by L. Chalon, 2 vol. extra plates loosely inserted, original cloth* imp. 8vo. 1893 *Walf*
- 5 2 6 13 Boileau-Despréaux (N.) Œuvres, avec des Remarques par De Saint-Marc, 5 vol. *portrait, vignettes and tail-pieces, contemporary red morocco gilt, a 3-line fillet border round sides, g. e.* 12mo. Paris, 1747 *Magg*
- 10 10 14 British Poets. Bell's Edition of the Poets of Great Britain, 109 vol. *engraved frontispieces and portraits, russia, the whole neatly rebacked uniform with a vase on three panels, enclosed in a sectional wooden box, bound in leather and lettered "Bell's British Poets, vol. 1-2"* 16mo. v. d. *Rea*
- 3 17 6 15 Browne (Sir Thomas) Works, including Life and Correspondence, edited by S. Wilkin, 4 vol. *portrait, facsimile, etc. calf gilt, g. e.* W. Pickering, 1835 *Dave*
- 2 10 16 Bryan (M.) Dictionary of Painters and Engravers, edited by R. E. Graves and W. Armstrong, 2 vol. *original cloth, 1893* —Whitman (A.) The Masters of Mezzotint, 60 *illustrations, original cloth, 1898* (3) *Parse*
- 5 17 6 17 Campbell (John, Lord) Lives of the Lord Chancellors, 8 vol. and Index, *bound separately, 1846-69; Lives of the Chief Justices, 3 vol. 1849-57; together 12 vol. blue morocco gilt, g. e.* 1846-69 *Sur*



- 18 Caulfield (James) Portraits, Memoirs and Characters of remarkable Persons, 4 vol. *half morocco*, 1819—Hope (T.) Costume of the Ancients, 2 vol. 321 *plates, half morocco gilt*, 1841 (6)
- 19 [Choderlos de Laclos (P. A. F.)] Les Liaisons Dangereuses, 2 vol. 2 *frontispieces and 13 plates after Monnet and others, some plates and leaves a little foxed, half calf, broken* Londres (Paris), 1796
- 20 Coleridge (S. T.) Conciones ad Populum; or Addresses to the People, FIRST EDITION, *half calf* 16mo. n. p. 1795

## QUARTO.

- 21 ACKERMANN (R.) THE MICROCOSM OF LONDON, 3 vol. 104 *coloured plates by Pugin and Rowlandson, green roan gilt, line borders round sides with corner fleurons, g. e.* n. d.
- 22 ACKERMANN'S History of the Abbey Church of St. Peter's, Westminster, 2 vol. 1812; History of the University of Oxford, 2 vol. 1814; History of the University of Cambridge, 2 vol. 1815; History of the Colleges of Winchester, Eton and Westminster, with the Charterhouse, the Schools of St. Paul's, Merchant Taylors, Harrow and Rugby, and the Free-School of Christ's Hospital, 1816; *together 7 vol. coloured plates by Pugin, Nash and others, the Cambridge and Oxford vol. are without the Founders and Oxford vol. II lacks plate exterior of The Radcliffe Library, a few leaves a little stained by set-off from plates, green roan, line borders round sides with corner fleurons, slightly rubbed, g. e. uniform* 1812-16
- 23 Allen (Thomas) History and Antiquities of the Parish of Lambeth, LARGE PAPER (10½ in. by 8¼ in.), 1 vol. in 2, *plates and extra-illustrated by the insertion of numerous coloured drawings, coloured and plain plates, portraits, etc. russiæ, rebacked, g. e.* 1827
- 24 Arnot (Hugo) History of Edinburgh, *map and plates, calf, rebacked*, 1788—Selections from unpublished Manuscripts in the College of Arms and the British Museum relating to the reign of Mary, Queen of Scotland, edited by J. Stevenson (The Maitland Club), *half russiæ, joints broken, g. e.* Glasgow, 1837 (2)
- 25 Bannatyne Club. Liber Sancte Marie de Melros. Munimenta Vetustiora Monasterii Cisterciensis de Melros, 2 vol. *plates and facsimiles, red morocco gilt, line borders round sides, with large gilt ornaments at angles and oval centre-piece, doublures with strapwork panels, g. e.* Edinburgh, 1837

1. 26 Bardon (Dandré) Costume des Anciens Peuples, 3 vol. *plates, old French calf gilt* Paris, 1772 *Howe*
- 15 27 Barrow (John) A Voyage to Cochinchina in 1792-3, *map and coloured plates, calf, damaged*, 1806—Ellis (H.) Journal of the Proceedings of the late Embassy to China, *portrait, map, and coloured plates, half calf*, 1817 (2) *Howe*
- 4 28 Bate (John) The Mysteries of Nature and Art, third edition with many Additions, *engraved title, woodcuts, half calf*, 1654—Morgan (S.) Armilogia, *woodcuts, arms on reverse of title and copper-plate on p. 15 slightly cut into, and two or three margins repaired, calf broken, g. e.* 1666 sm. 4to. (2) *Howe*
- 24 29 Boilly (L.) Humorous Coloured Engravings of Head-Groups. etc. 47 *plates lithographed by L. Delpech, and 9 coloured plates after Mallet, including La Somnambule, La Toilette, etc. half morocco* [Paris] [circa 1823] *Howe*
- 2 10 30 Brand (John) History and Antiquities of Newcastle-upon-Tyne, 2 vol. *portrait, maps and views, calf, rebound*, 1789—Nicolas (N. H.) The Siege of Carlaverock, *arms emblazoned, russias, rubbed*, 1828 (3) *Howe*
- 14 31 Brayley (E. W.), J. Britton and G. Mantell: Topographical History of Surrey, 5 vol. *map and plates, half russias, some joints weak, g. e.* 1841 *Howe*
- 4 4 32 Britton (John) Architectural Antiquities of Great Britain, 5 vol. LARGE PAPER (13 in. by 10 in.), *numerous plates, half morocco gilt* 1807-26 *Howe*
- 6 5 33 Britton (J.) Cathedral Antiquities of Great Britain, 17 vol. in 6, LARGE PAPER, *numerous plans and views, half morocco gilt, contents lettered* v. d. *Howe*
- 1 5 34 Buchanan (F.) A Journey from Madras through Mysore, Canara, and Malabar, 3 vol. *portrait and plates, calf gilt* 1807 *Howe*
- 40 35 BUFFON (COMTE DE) Histoire Naturelle des Oiseaux, 10 vol. LARGE PAPER (12 $\frac{3}{4}$  in. by 9 $\frac{3}{8}$  in.), *upwards of 1000 coloured plates, contemporary red morocco gilt, a 3-line fillet round sides, g. e.* Paris, 1770-86 *Howe*
- 6 36 Buffon (Comte de) Histoire Naturelle générale et particulière, avec la description du Cabinet du Roi, 39 vol. *plates, original calf, some joints weak, with the arms of Louis XV on sides* Paris, 1749-89 *Howe*
- 15 37 Burney (J.) Chronological History of the Discoveries in the South Sea, or Pacific Ocean, 5 vol. *maps and views, calf gilt* 1803-17 *Howe*
- 1 8 38 Busby (T. L.) Costume of the Lower Orders of London, 24 *plates, half calf, n. d.*—Nichols (J. B.) History of the Royal Hospital of St. Katharine, *plan and plates, half russias*, 1782 (2) *Howe*



- 39 Butler (Samuel) Hudibras, 3 vol. *portrait and plates, a few signatures cut off or cut into, vol. I part 1 and vol. III lack printed titles, 1793; Genuine Poetical Works, with Notes by R. Thyer, portraits, one portrait and plates on india paper, 1827; together 4 vol. straight-grained red morocco, g. e. uniform* 1793-1827 *Thorp* 3 10
- 40 Clarke (J. S.) and J. M'Arthur. Life of Admiral Lord Nelson, 2 vol. *plates, diced russia, rebacked morocco* 1809 *Joseph* 1
- 41 Clifford (Chr.) The Schoole of Horsemanship, black letter, title, 3 *preliminary leaves and B2 defective, 3 or 4 head-lines cut into; sold not subject to return* sm. 4to. Thomas Cadman, 1585 *Barnard* 3 15
- 42 Collins (Lieut.-Col. D.) An Account of the English Colony in New South Wales, *portrait, map and plates, the Natural History plates coloured, calf* 1804 *Last* 1 4
- 43 Costume. Alexander (W.) The Costume of China, 48 *coloured plates with descriptions, half red morocco gilt, g. e.* 1805 *Joseph* 2 12
- 44 Costume. Mason (G. H.) The Costume of China, with Explanations in English and French, 60 *coloured plates, half red morocco gilt, g. e.* 1806 *Heath* 3
- 45 Costume. Picturesque Representations of the Dress and Manners of the English, 64 *coloured plates with descriptions, half morocco gilt, g. e.* 1814 *Ellis* 2 5
- 46 COSTUME. Lory (G.) et F. W. Moritz. Costumes Suisses, 55 *coloured plates with descriptions, half morocco* Neuchatel, 1824 *Spencer* 1 1/4
- 47 Costume. Zienkowiak (Leon) Les Costumes du Peuple Polonais suivis d'une description exacte de ses Mœurs, etc. 39 *coloured plates only (should be 40 or 41), half morocco gilt, g. e.* Paris, 1841 *Linell* 3 3
- 48 Costume. Martin (C. and L.) Civil Costume of England, 61 *coloured plates of male and female costume, many heightened with gold, half red morocco, g. e.* 1842 *Bateford* 3 10
- 49 Coxo (W.) Travels in Switzerland, 2 vol. 1794; Poland, Russia, Sweden, and Denmark, 3 vol. 1805; History of the House of Austria, 2 vol. in 3, 1807; *together 8 vol. maps, portraits and views, roan gilt, g. e. the last-named about half an inch shorter than the rest and stilted* 1794-1807 *Heath* 1 1/4
- 50 Coxo (W.) Historical Tour in Monmouthshire, 2 vol. in 1, *map and plates, half red leather gilt, g. e.* 1801 *Ludford* 4
- 51 Cries of Paris. Les Petits Acteurs du Grand Théâtre, ou Recueil de diverses Cris de Paris, 60 *coloured plates only, half roan, rubbed, g. e.* Paris, chez Martinet ? 1810 (the last figure added with a pen) *Spencer* 6 5

- 13 10 52 Cruikshank (George) Punch and Judy, plates by G. C. second edition, *inlaid to 4to, and extra illustrated by the insertion of numerous portraits and views, including lithographs (one with the autograph signature of Mazurier), coloured view of Bartholomew Fair, by J. Bluck, after Rowlandson and Pugin, folding plate—Entrance from Hackney, after Rowlandson, etc. red morocco gilt, g. e.* 1828
- 2 12 53 Daniel (W. B.) Rural Sports, 3 vol. and Supplement, *together 4 vol. plates, half morocco gilt, g. e.* 1807-13—Thornton (Col. T.) Sporting Tour in the Northern Parts of England, *plates, calf rebaked and corners repaired,* 1804 (5)
- 7 5 54 Dighton (R.) Caricature Portraits. A Series of 79 humorous coloured portraits of famous Divines, Soldiers, Actors and Actresses, and Public Men of the Day, etc. *half roan* [circa 1810]
- 2 8 55 Donovan (E.) Natural History of the Insects of India (and China), new edition by J. O. Westwood, 2 vol. *coloured plates, half morocco gilt, g. e.* 1842
- 1 10 56 Ducarel (A. C.) Antiquités Anglo-Normandes, traduite par A. L. Lechaudé d'Anisy, *plates, half morocco, Caen,* 1823—Doyle (J. E.) A Chronicle of England, *coloured illustrations, blue morocco, g. e.* 1864 (2)
- 2 57 Duncumb (J.) History and Antiquities of the County of Hereford, 2 vol. *maps and plates, russia, rubbed, g. e.* 1804-12
- 27 58 DUPERREY (L. J.) VOYAGE AUTOUR DU MONDE, exécuté sur la Corvette la Coquille, pendant les années 1822-5; Zoologie par Lesson et Garnot, 2 vol. text (*4to*) and 2 vol. of coloured plates (*folio*); Botanique, par d'Urville, Bory de St. Vincent et Ad. Brongniart, 1 vol. text (*4to*) and 1 vol. of coloured and plain plates (*folio*); Historique, 1 vol. of coloured plates (text included in Botany vol.); *together 7 vol. green morocco gilt, g. e.* 4to and folio. 1826-30
- 12 10 59 Edwards (George) Natural History of Birds; and Gleanings in Natural History, *the text of the latter in English and French, 7 vol. coloured plates, and a portrait, vol. I lacks title and dedication, red roan gilt, ornamental borders round sides, g. e.* 1802-6—Outlines of the 7 vol. of Geo. Edwards' History of Birds, a Manuscript, 363 ll. with drawings of birds, *half roan* (8)
- 10 60 Fashions. Upwards of 500 Fashion Plates, representing thousands of figures, nearly all in colours, mounted on thick paper, and bound in 3 vol. *half morocco, g. e. lettered "Gallery of Fashion 1834-49."* (3)
- 10 61 Fénélon (F.) Les Aventures de Télémaque, 2 vol. *engraved frontispiece, line and gold borders round titles and ruled in red throughout, plates by J. B. Tilliard, after C. Monnet, old red morocco, a line fillet round sides, g. e.* Paris, Didot l'aîné, 1783

Howe

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Whelan

Hear

Ludf

Spence

Howe

Batsy

Lepas



CATALOGUE  
OF  
JAPANESE COLOUR PRINTS  
AND  
CHINESE AND JAPANESE WORKS OF ART.

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JAPANESE COLOUR PRINTS,  
REPRESENTATIVE OF MOST OF THE BEST ARTISTS,  
FROM THE PRIMITIVES OF NISHIMURA SHIGENAGA, TO THE  
LANDSCAPES OF HIROSHIGE,  
WITH SOME RARITIES OF SHARAKU.

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MAKIMONO,  
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LACQUER, METAL WORK, ETC.

*The Property of the late Frederick V. Dickinson, Sc.B.*  
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AND CHINESE SNUFF BOTTLES,

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of Upton Grey House, Basingstoke;*

*AND OTHER PROPERTIES.*

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  - V. All lots are sold as shown and with all faults, imperfections and errors of description. Messrs. SOTHEY, WILKINSON & HODGE act as agents; they have full discretion to refuse any bidding or to withdraw any lot or lots from the sale without in either case giving any reason; they are not responsible for errors of description or for genuineness or authenticity of any lot or for any fault or defect in it, and make no warranty whatever.
  - VI. The lots to be taken away at the buyer's risk and expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEY, WILKINSON & HODGE will not hold themselves responsible if the same are lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser, and subject to a charge for warehousing. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they may then be sold immediately, either publicly or by private treaty, without any notice being given to the defaulter.
  - VII. Upon failure of the buyer to comply with any of the above conditions, the money deposited in part-payment shall be forfeited; and the defaulter at this sale shall make good to Messrs. SOTHEY, WILKINSON & HODGE any loss arising from the re-sale, together with their charges and expenses in respect of both sales.  
To prevent confusion no purchases can be claimed or removed during the sale.
- 

*Gentlemen who cannot attend the Sale may have their Commissions faithfully executed by their humble Servants,*

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34 & 35, New Bond Street, London, W. (1)

*Telegraphic Address:*

*"Abinitio, Wesdo, London."*

*Telephone: (2 lines)*

*Mayfair 1784, 1785.*

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CATALOGUE  
OF  
JAPANESE COLOUR PRINTS  
AND  
OTHER WORKS OF ART.

FIRST DAY'S SALE.

Monday, November 19th, 1923.

SHIGENAGA (Nishimura), 1696-1756.

LOT

- 1 **Ōeyama**: The reception of Raikō and his retainers by the Shuten Dōji; a large size print, 11½ in. by 16½ in., coloured by hand; unsigned
- 2 **Yoshitsune** serenading Joruri Hime, the lady and her companions engaged in a musical exercise within the house; a large size print, 11¼ in. by 16¼ in., coloured by hand; unsigned
- 3 **A Geisha** standing looking over a song book, her SAMISEN lying on the floor beside her, HOSO-YE, URUSHI-YE, coloured by hand; signed NIHON GWAKO NISHIMURA SHIGENAGA
- 4 **An Oiran** out for a walk followed by her two KAMURO, HOSO-YE, URUSHI-YE, coloured by hand; unsigned

MASANOBU (Okumura), 1691-1765.

- 5 **Yamashita Kinsaku I** in female character, standing, fan in hand, HOSO-YE, URUSHI-YE, coloured by hand; signed NIHON GWAKO OKUMURA MASANOBU

Begg

Adam

Debowe

Cooper

do

5

15

2 5

10

8

## KIYOMASU (Torii), 1706-1764.

- 1 1 6 Arashi Wakano as a WAKASHU standing flourishing an UCHIWA, HOSO-YE, URUSHI-YE, coloured by hand; signed TORII Kiyomasu Cooper
- 10 7 Ichikawa Danjūrō II as Sanada no Yoichi holding aloft a heavy wood stand to throw at an enemy, HOSO-YE, URUSHI-YE, coloured by hand; signed TORII Kiyomasu de

## KIYOTADA (Torii), worked c. 1714-1739.

- 10 8 Yaoya O Shichi standing before a KYODAI looking over her shoulder at her reflection in a mirror, HOSO-YE, coloured by hand; signed TORII Kiyotada Wicks

## KIYOHIRO (Torii), 1708-1772.

- 15 9 Theatrical Duo, of a "Great Success," Segawa Kichiji as the woman Jikokuden and Bandō Hikosaburō I as the man Sochoden, standing before picnic cabinets slung to poles for carrying, HOSO-YE, printed in BENI and green, a large print, 16 $\frac{3}{4}$  in. by 11 $\frac{3}{4}$  in.; signed TORII Kiyohiro Jamarah

See Illustration. Plate II.

## KIYOMITSU (Torii), 1735-1785.

- 1 10 Ichikawa Danjūrō II as Yanone Gorō, sharpening an arrow-head on a stone, a large size print, 17 in. by 11 $\frac{1}{4}$  in., coloured by hand; signed TORII Kiyomitsu de
- 4 11 An Oiran seated reading at the corner of an ENGAWA, and a cat playing with the end of the scroll, HOSO-YE, in BENI, blue and yellow; signed TORII Kiyomitsu Naggs
- 3 7 6 12 Silver Print: A woman seated by a brazier holding over the fire a thin strip of bamboo to bend it before using it for her coiffure, behind her is the toilet table; full size, upright; signed Kiyomitsu Nelson

## HARUNOBU (Suzuki), d. 1770.

- 6 5 14 A Girl on an Ox, seated upon its back playing the flute, a boy wood-gatherer leading the ox by a rope, an UKIYO analogue of the Buddhist poem of "The Boy and the Bull"; medium size, almost square; signed SUZUKI Harunobu Beff

See Illustration. Plate I.



- Kato* 15 **Shaving the Head of Fukurokujiu:** A young OIRAN standing on a SAMISEN box busy with the razor, and her KAMURO standing before them holding a bowl of water on a tray; *large size, almost square, without text; signed SUZUKI HARUNOBU* 10
- Ashe* 16 **Illustration of a Poem by Abe Nakamaro:** A young OIRAN standing in a boat on the Sumida River opposite Mukōjima, leaning on the awning and looking up sadly at the full moon; under the awning a musical party; *large size, almost square, one of the set HYAKUNIN ISSHU; signed HARUNOBU* 11 10
- Hammond* 17 **The Fifth Month:** A lady and her maid returning from the bath under an umbrella, turning to speak to a woman who is just opening an umbrella in a rain scene; *large size, almost square, one of the set FŪZOKU SHIKI KASEN; signed SUZUKI HARUNOBU* 2
- Jamaica* 18 **Hōjō-ye:** The Festival when the freeing of birds in captivity is considered a meritorious act. A youth has let one fly and is about to release another beside a Temple TORII where two girls are looking on; *large size, almost square, with poem; signed SUZUKI HARUNOBU* 2
- Hagg* 19 **A Tea-house Waitress** throwing pottery SAKA-ZUKI over the edge of a cliff from one of the tea-houses of a temple; *large size, almost square, without text; unsigned* 8  
See Illustration. Plate I.
- Adam* 20 **Jin, "Love."** A young girl kneeling and her mother standing shaving the back of the girl's neck, behind them a TSUITATE with the scene of the Emperor Nintoku watching peasants harvesting rice; *large size, almost square, one of a set GOJŌ "The Five Cardinal Virtues"; signed SUZUKI HARUNOBU* 4
- Osborne* 21 **A Girl Asleep** in front of a HIBACHI, a boy fixing some paper streamers in her back hair, and a young woman looking on amused at the fun; *large size, almost square, without text; unsigned* 3
- do* 22 **The Chidori Tama-gawa:** An OIRAN and her KAMURO standing on the balcony of a house, pausing, with hand on the SHŌJI, to watch the birds skimming over the water; *large size, almost square; signed HARUNOBU* 2 10  
See Illustration. Plate I.
- Adam* 23 **An Oiran** seated beside her TOBAKO-BON looking out over a balcony on a moonlight night, and her KAMURO bringing in a SAMISEN; *large size, almost square, one of a set FŪRYŪ SETSU GEKKA, this being for the moon; signed HARUNOBU* 2
- Osborne* 24 **Illustration of a Poem by Gon-chunagon Moritada:** A woman in a fisher skirt on the sea shore wringing the water out of her sleeve and a child with a basket pointing to the incoming tide; *large size, almost square; unsigned* 10

- 25 Homing Geese: A young man standing pulling on his HAORI before going home, and looking down at an OIRAN writing a letter; on the FUSUMA a picture of Homing Geese; large size, almost square, without text; signed HARUNOBU
- 26 Snow Scene: Through an open window a man is seen lying under a KOTATSU with a girl beside him, while round the corner of the house is another girl under an umbrella about to throw a snow-ball in at the pair; oblong; signed HARUNOBU
- 27 Illustration of a Poem by Ariwara no Narihira: A man on a pack-horse led by a servant turning to look at Fuji seen in the distance, followed by two women in travelling hats, one carrying a SAMISEN, the other a pipe; oblong; signed HARUNOBU
- 28 Hashirakake: The Mutsu Tamagawa. A Woman standing holding a bath robe, looking down at a little boy who, having dropped his toy tortoise is pulling at her dress; inset is a portrait of Gon-chunagon Sadaie; signed SUZUKI HARUNOBU
- 29 Hashirakake: An OIRAN and her KAMURO crouching on the floor in fright, as Raijin, the Thunder-god, is seen descending with a love letter in his hand, one of his drum-sticks falling close to the balcony of the house; signed SUZUKI HARUNOBU
- 30 Hashirakake: An OIRAN standing holding a love letter in her hand, and encouraging her dog to beg for it; signed SUZUKI HARUNOBU

## KORYŪSAI (Isoda), 1720-c. 1782.

- 31 Sakai-chō, Kaomise no Ame, "Rain at Kaomise (the 11th month, actors' face-showing) Sakai Street." Two women in the upper room of a house in the theatre street, looking down on the crowd of umbrellas covering the theatre-goers below; medium size, almost square, one of a set FŪRYŪ KOTO MEISHO HAKKEI; signed KORYŪ
- 32 Illustration of a Poem by Bashō: An OIRAN, seated with a pipe beside her TOBAKO-BON, gazing in meditation on a painting of Jurojin hung in the TOKONOMA; medium size, almost square; signed KORYŪSAI
- 33 Two Shishi galloping about among peonies beside a waterfall; oblong; unsigned
- 34 Wakamatsu of Daimanji-ya on parade, passing to the left, a KAMURO on her far side, a SHINZŌ behind, and another KAMURO in the rear; full size, upright, one of the set HINAGATA WAKANA NO HATSUMOYŌ; signed KORYŪSAI
- 35 Two Boy Musicians, one beating a TSUZUMI with his fingers, the other a stage drum with sticks; small size, almost square; signed KORYŪSAI (2)



## BUNCHŌ (Ippitsusai), worked c. 1764-1796.

- 36 Yoshiwara Yoru no Ame, "Night Rain on the Yoshiwara." An OIRAN going out under an umbrella carried by a porter, who also carries on his back the little KAMURO, and a cat watching them from under the ENGAWA of a house; *medium size, almost square, one of the set AZUMA HAKKEI; signed IPPITSUSAI BUNCHŌ, sealed MORI*

\* \* Fine gauffrage effects.

See Illustration. Plate I.

## SHUNSHŌ (Katsukawa), 1724-1793.

- 37 A Theatrical Scene in front of a TSUITATE with a view of Fuji: On the ground quarrelling together are Bandō Sampachi and Bandō Matahachi with Ōtani Hirozō standing in the rear holding up a bowl with the KUDO MON on it; *large size, almost square; signed SHUNSHŌ*

- 38 The Otokodate. Four out of the five, all standing in front of the barred window of a house; Karigane Bunshichi with hand on his sleeve, Hotei Ichizayemon, one hand behind his back, An no Hirayemon, hand holding up the skirt of his coat, and Kaminari Shōkurō gesticulating; HOSO-YE *all signed SHUNSHŌ* (4)

- 39 Kaichō, "The opening of the Shrine where a god is kept for worship." A KOMOSŌ who has taken refuge at the temple, playing his SHAKUHACHI and begging, HOSO-YE; *signed SHUNSHŌ*

- 40 Azuma Ōgi: A Fan Leaf with half-length portrait of Yamashita Kinsaku III in female attire; *signed SHUNSHŌ, uncut, large size sheet*

See Illustration. Plate II.

## MASANOBU (Kitao), 1761-1816.

- 41 Hairdressing: A Woman on one knee looking at herself in a hand mirror and arranging her hair, her toilet box on the ground, and another woman standing looking on; *medium size, almost square, one of a set TŌSEI EMPU JŪKEI NO ZU, "Ten Types of Present Day Beauties"; signed MASANOBU*

- 42 Azumaya and Kokonoe of Matsukane-ya, the former on the right singing and playing the SAMISEN, the latter on the left passing out beside a maid with a tray of refreshments; *a double-page illustration from YOSHIWARA KEISEI SHIN BIJIN AWASE JIHITSU KĀGAMI, "A Mirror of celebrated Women of the Tea-houses, and their handwriting," published 1784; unsigned*

1 15 43 Koimurasaki and Hanamurasaki of Kado Tama-ya, the former on the right looking at a piece of silk brocade being shown to her, the latter on the left dressed ready for parade with attendants; *a double-page illustration from the same work as the preceding; unsigned* *Jawana*

3 44 Segawa and Matsundo of Matsuba-ya, the former on the right standing by a brazier looking at a present which Matsundo is showing to her; *a double-page illustration as the preceding; signed KITAO RISSAI MASANOBU* *Kato*

## SHIGEMASA (Kitao), 1739-1820.

2 5 45 The Tea-house, Tsuta-ya, and a waitress standing beside the cup cabinet, her hand to her chin, HOSO-YE; *unsigned* *Osborne*

## KIYONAGA (Torii), 1752-1813.

4 5 46 Shin Yoshiwara: An OIRAN standing within a house, a male guest and a female servant on the floor, and a little KAMURO outside by the reed blind, all looking out at something not shown; *medium size, almost square, one of the set AZUMA NATSU JŪKEI, "Ten Summer Views of the Eastern Capital"; signed KİYONAGA* *Begg*

25 47 Utahime of Matsuba-ya leaning against the trunk of a cherry-tree, directing one of her KAMURO to hang an inscribed fan on the bough of another cherry-tree in blossom, the child being held up by a servant, on the left-hand sheet **Senzan of Chōji-ya** with a SHINZŌ beside her, two KAMURO behind, and a servant in the rear, stand looking on; *diptych, full size, upright; signed KİYONAGA* *Jawana*

## SHUNCHŌ (Katsukawa), worked c. 1770-1790.

2 48 Kaiko Ori Shichi Shugyō, "Seven Acts of Silkworm Culture." Women carrying boxes or trays of cocoons, and another with a child; *medium size, almost square; signed SHUNCHŌ* *Adam*

2 5 49 Winter Comforts: A Group of four Ladies, one under a KOTATSU, one warming herself at a brazier, one with a kettle of hot SAKE, and one talking to her; *small size, upright; signed SHUNCHŌ* *Osborne*

2 15 50 A Picnic at Gotenyama, left-hand sheet of a triptych, two ladies seated on a red mat, one with a SAMISEN, and one smoking, a female servant standing in the rear; *full size, upright; signed SHUNCHŌ, sealed CHŪRIN* *Begg*

2 10 51 In the Women's Apartments: A tall Lady stands beside the partly opened SHŌJI, three others are seated around her, one with a cat in her lap, to whom another lady is standing and talking, and a servant in the distance; *one sheet of a triptych; full size, upright; signed SHUNCHŌ, sealed CHŪRIN* *Osborne*



- 52 A Festival Scene. Triptych. The Interior of the Women's Apartments with a group of women and girls looking at the central figure of a woman wearing the mask of OKAME, carrying a MISO pestle and dancing her way through the building, accompanied by a woman with a closed umbrella; *full size, upright; signed SHUNCHŌ* (3)

SHARAKU (Tōshūsai), worked 1794-5.

- 53 Daidōzan Bungoro, the Boy Wrestler, at the age of eight years; *small size, upright; signed SHARAKU*

\* \* As there is no inscription giving details of this prodigy, it must be assumed to be a late issue.

- 54 Iwai Hanshiro IV, Bust Portrait as a Woman looking to the right, one hand pulling up the robe on her shoulder; *on a yellow ground, with YAMATO-YA KAKITSUBATA in a label on the left; small size, upright; signed SHARAKU*

*See Illustration. Plate III.*

- 55 Morita Kanya V, Bust Portrait looking to the left, wearing a helmet-shaped cap as if in the character of a SARUMAWASHI, *on a dark mica ground; medium size, upright; signed TŌSHŪSAI SHARAKU*

*See Illustration. Plate III.*

- 56 Ichikawa Monnosuke II, Bust Portrait looking to the right, in the character of a SAMURAI; *on a dark mica ground, medium size, upright; signed TŌSHŪSAI SHARAKU*

- 57 Arashi Ryūzō, Bust Portrait looking to the right, his left hand pushing up his right sleeve; *on a dark mica ground, medium size, upright; signed TŌSHŪSAI SHARAKU*

- 58 Matsumoto Kōshirō IV, Bust Portrait, holding a pipe, in the character of Banzuin Chōbei, the Otokodate, in the play Shimekazari Kichirei Soga at Kawarazaki-za, in 1795, disguised as an OYABUN after a drunken bout; *on a dark mica ground, medium size, upright; signed TŌSHŪSAI SHARAKU*

UTAMARO (Kitagawa), 1754-1806.

- 59 Kikumoto O Han, Bust Portrait of the Tea-house Waitress with head turned to the right, holding a tea cup stand; *on a mica ground, large size, upright; signed UTAMARO*

\* \* Unrecorded by Kurth.

- 60 The House Wife, a large head Bust Portrait of a Married Woman with blackened teeth, head turned to the left, shaking out the crumbs from a bag which has held SAMBEI biscuits; *on a mica ground, large size, upright, but slightly cut; signed UTAMARO*

- 10 61 O Hisa of Takashima-ya, Half-length Portrait, head turned to the right, holding a split bamboo fan bearing the sign of the house; *on a mica ground, medium size, upright; signed* UTAMARO

*See Illustration. Plate V.*

- 5 62 Portrait of a Tayū of Ōgi-ya, Half-length, facing the left; *without name, has been on a mica ground, large size, upright; unsigned*

*See Illustration. Plate III.*

- 610 63 Hanaōgi of Ōgi-ya, Half-length, turned to the right, holding a pipe in her right hand and a TANZAKU in her left hand; *medium size, upright; signed* UTAMARO

- 210 64 Visiting Yanagi Hana-muko. A Gentleman seated under a cherry tree smoking, and a lady standing beside him, while he is in conversation with a young woman and her maid, in the background, a woman looking through a telescope; *large size, upright; signed* UTAMARO

- 7 65 Makiginu. A Woman leaning over a girl, and instructing her in the carrying of a SAKE cup on a stand, and an old woman on the floor smoking, on a yellow ground; inset is a fan with view of Shiba; *small size, upright, one of a set* KARITAKU HAKKEI YUKUN NO ZU, "Eight Views of Courtezans in Temporary Homes"; *signed* UTAMARO

\* \* Unrecorded by Kurth.

- 25 66 Wakaume of Tama-ya, standing, looking down at a woman on one knee beside her TOBAKO-BON, and another woman behind them clasping her hands; *full size, upright, from a set without title but bearing two labels, one with the name and one with a poem; signed* UTAMARO

- 65 67 Hinatsuru of Chōji-ya, standing, preparatory to going out, a KAMURO and a SHINZŌ at her left; *one of the same set as the foregoing; signed* UTAMARO

- 510 68 Gwa, "Drawing." A Man painting a landscape on a TSUITATE and three women behind him looking on; *medium size, upright, one of a set* KIN-GO-SHŌ-GWA, "The Four Accomplishments"; *signed* UTAMARO

- 11 69 Hinatsuru of Chōji-ya, three-quarter length figure holding a fan between her hands joined as if in prayer; *on a yellow ground, full size, upright, one of a set* TŌJI ZENSEI NIGAO SOROI, "An Assembly of Portraits (of Beautiful Women) of the present day"; *signed* UTAMARO

*See Illustration. Plate IV.*



- Adam 70 Dog Hour=7 to 9 p.m. An OIRAN seated on a mat pausing in the writing of a letter to whisper to her KAMURO who is kneeling behind her; *medium size, upright, one of a set* SEIRŌ JŪ-NI TOKI, "Twelve Hours in the Tea-houses"; *signed* UTAMARO

\* \* First Edition, the ground splashed with gold.

- Osborne 71 A Phrenological Study, half-length of a girl holding up a lantern so that its light crosses her face leaving half in shadow; *full size, upright, one of a set* FUJIN SŌ GAKU JŪ-TEI, "Ten Forms of the Science of Female Physiognomies," the inscription describing her as "A girl with very quiet deep thoughts whom every one will admire when she has grown up"; *signed* KWANSŌ UTAMARO

\* \* Kurth gives the publisher as Tsuta-ya Jūzabro, the British Museum copies are by Yamaguchi Tōbei, this and the following are by Tsuru-ya Kiyemon, so there must have been various issues, and Kurth's illustrated copy, Plate XV, has no explanatory text.

*See Illustration. Plate IV.*

- Zamavaka 72 A Phrenological Study, half-length of a woman shaving the hair from the outer edge of her eyebrows before a mirror, one of the same set as the foregoing, the inscription describing her as "having a face with no particularly marked features, but suggesting a very kind and gentle character"; *signed* KWANSŌ UTAMARO

*See Illustration. Plate IV.*

- Osborne 73 Sake Konomi, "Fond of Sake." A Woman, half-length, pouring out SAKE into a cup held by a WAKASHU; *full size, upright, one of a set* TŌSEI KŌBUTSU HAKKEI, "Eight Views of things one is fond of to-day"; *signed* UTAMARO

- Zamavaka 74 A Fan Seller, half-length, with his boxes on his shoulder and holding an open fan painted with Daruma, talking to a young lady; *full size, upright; signed* UTAMARO

- Nelson 75 Shinateru and Sanokata of Okamoto-ya, half-length portraits, the former seated, her hair down, resting her cheek on her hand and listening to Sanokata reading a letter; *full size, upright, one of a set* SEIRŌ YUKUN AWASE KAGAMI, "A Mirror of Courtezans of the Tea-houses"; *signed* UTAMARO

- Zamavaka 76 Shinsei Go Iro Sumi, "New Five Colour Ink." A Woman squatting beside a brazier holding a SAKE cup; *full size, upright; signed* UTAMARO

\* \* Unrecorded by Kurth.

- Hall 77 Nakata-ya: A Woman seated on the steps outside the house holding a SAKE kettle, and on the SHŌJI behind her the shadow of a GEISHA holding a SAKE cup, and another woman looking through the partly opened shutters; *full size, upright; signed* UTAMARO

- 710 78 Playing Peep-bo : A Woman seated half hiding her face behind her gauze sleeve, and a child holding up a SARUTA HIKO mask to frighten her ; *full size, upright, one of a set YEDO NO HANA MUSUME JÖRURI*, "Flowers of Yedo, Girls of the Lyric Drama" ; signed UTAMARO

*See Illustration. Plate IV.*

- 3 79 Chūshingura Act IX : A Lady imitating the appearance of Kogawa Honzō outside the house of Yuranosuke, and another inside the house about to shave a girl's neck, imitating the intention of Tonanse to take her daughter's life ; *full size, upright, one of the set KŌMEI BIJIN MITATE CHŪSHINGURA* ; signed UTAMARO

- 2 80 Chūshingura Act IX : A half-length of the woman Ishi, wife of Yuranosuke, and busts of Tonanse and her daughter Konami ; *medium size, upright, one of the set CHŪSHINGURA* ; signed UTAMARO

- 115 81 Chūshingura Act I : A Girl having brought a Manzai Dancer a cup of tea receiving his admiration, and a woman watching them from behind a screen, inset Moronao making love to the Lady Kawoyo ; *one of the set of Brother Pictures or analogues in real life to the scenes in the play* ; signed UTAMARO

- 2 82 Chūshingura Act II : A Young Man leaning on the step of a house has deposited a letter for a kneeling girl, contrasted with Rikiya's visit to Konami ; *from the same set as the foregoing* ; signed UTAMARO

- 310 83 Chūshingura Act IX : A Lady at her toilet, and a street singer bawling outside the house, contrasted with the coming of Honzō to Yuranosuke's house ; *from the same set as the foregoing* ; signed UTAMARO

- 1 84 Chūshingura Act X : A Reveller in the Yoshiwara seated on the SAKADARU preventing the servants from getting at the bottles of SAKE, contrasted with Gihei on the NAGAMOCHI ; *from the same set as the foregoing* ; signed UTAMARO

- 15 85 Chūshingura Act XI : A CHABAN or farcical play with men fighting in a kitchen with a broom and mop, contrasted with the RŌNIN finding their enemy Moronao ; *from the same set as the foregoing* ; signed UTAMARO

- 7 86 A Hawk standing on the branch of a blossoming plum tree ; *on a blue ground, medium size, upright* ; signed UTAMARO

- 110 87 Agemaki and Sukeroku : Two celebrated Lovers, she standing behind him seated smoking a pipe ; HASHIRAKAKE ; signed UTAMARO



## YEISHI (Hosoda), 1756-1829.

- 88 *Benyon* A Geisha and her maid carrying her SAMISEN case arriving at a garden with blossoming peonies and overhanging wistaria and lanterns; *right hand sheet of a triptych; full size, upright; signed YEISHI* 5
- 89 *Kawawaka* Sekidera Komachi: A Lady and her maid meeting a young man on the bank of one of the Yedo canals and pausing to speak to him; *medium size, upright, one of a set FŪRYŪ NANA KOMACHI; signed YEISHI* 4
- 90 *Gore* Autumn Moon at Akashi: Two Women seated around a miniature pot garden, one waving her hand, inset in a bean-shaped panel the view of Akashi; *medium size, upright, one of a set UKIYO GENJI HAKKEI; signed YEISHI* 4 5

## YEISHŌ (Hosoda), worked c. 1790-1800.

- 91 *Dumond* Shizuka of Shizu Tama-ya: A large head half-length figure of a Woman holding a pipe and arranging a hairpin; *on a dark mica ground, full size, upright, one of the set KAKUCHŪ BIJIN ARASOI, "A Competition of Women of the KAKUCHŪ Quarter"; signed YEISHŌ* 15

*See Illustration. Plate V.*

- 92 *Gore* Shinowara of Tsuruya: A large head half-length figure of a Woman reading a letter and arranging a hairpin; *on a dark mica ground, one of the same set as the foregoing; signed YEISHŌ* 4 5
- 93 *Mitt* The Iris Pool: Two women standing and one seated, in a boat amongst the blossoming plants; *one sheet of a triptych, full size, upright; signed YEISHŌ* 2 5
- 94 *Gore* Narihira Ason Hatsu Kammuri Ryaku, "An Epitome [of the Ceremony] of first giving the KAMMURI (hat of a noble) to Ariwara no Narihira," the scene being represented by ladies. Triptych; *full size upright, on a pale yellow ground; signed TO ORDER, YEISHŌ (3)* 7

## YEIRI (Hosoda), c. 1800.

- 95 *Dumond* Morokoshi of Echizen-ya: A large head half-length figure of a Woman with a high stiff collar, her right hand pulling up her SHIKAKE; *on a dark mica ground, large size, upright, one of the set KAKUCHŪ BIJIN ARASOI, "A Competition of Women of the KAKUCHŪ Quarter"; signed YEIRI* 24

*See Illustration. Plate V.*

## YEISUI (Hosoda), c. 1800.

10. 96 Somenosuke of Matsuba-ya: A large head half-length figure of a Woman holding a transparent green gauze fan, without background; *full size, upright, one of a set* BIJIN GO SEKKU, "Beautiful Women and the Five Festivals"; *signed* ICHIRAKUTEI YEISUI

*See Illustration. Plate V.*

## KIYOMINE (Torii), 1788-1869.

- 10 97 Mother and Child: A Woman with bared bosom holding a child on her back while busy with her toilet; *full size, upright, one of a set* FŪRYŪ GO YO MATSU; *signed* KIIYOMINE

## TOYOKUNI (Utagawa), 1769-1825.

- 115 98 Two Actor Portraits, one in male character, one female, for which neither the MON nor name is given, HOSO-YE; *signed* TOYOKUNI (2) fore
- 25 99 Theatrical Duo: Ichikawa Takijūrō as a man seizing Mimasu Daigorō III as a man by the throat; *on a grey wash ground, full size, upright; signed* TOYOKUNI
- 10 100 Theatrical Duo: Onoye Matsusuke as the ghost of Isoori Yukun appearing to and frightening Matsumoto Kojirō as Yanushi Mokuyemon the brothel keeper; *full size, upright; signed* TOYOKUNI
- 3 101 Arashi Ryūzō: A half-length portrait as a YAMABUSHI holding a SHAKUJO; *on a black ground, strongly after the style of Sharaku; medium size, upright; signed* TOYOKUNI

*See Illustration. Plate III.*

- 110 102 Ichikawa Komazō I: A half-length portrait as a RŌNIN with hand on the grip of his sword; *on a grey wash ground, strongly after the style of Sharaku; medium size, upright; signed* TOYOKUNI
- 115 103 Temple Visiting: A Lady under an umbrella carried by her maid, and a page boy, passing round the wall where the paper votive offerings are fastened up; *full size, upright; signed* TOYOKUNI

## KUNISADA (Utagawa), 1786-1864.

- 115 104 An Actor, half-length, in the character of the carpenter Roku-saburō folding his bared arms, on a mica ground; *full size upright, one of the set* O ATARI KYŌGEN NO UCHI, "Great Successes" of various plays; *signed* GOTOTEI KUNISADA



105 : An Actor, half-length, in the character of Kajiwara Genda, on a mica ground, *one of the same set as the foregoing*; signed GOTOTEI KUNISADA

106 : Iris Blooms in pink and red, with green leaves, on a blue ground; *an extra large size print, 13 in. by 17 $\frac{1}{4}$  in.*; signed KUNISADA

KUNIYOSHI (Utagawa), 1797-1861.

107 : Illustration of a Poem by Kisen Hōshi on his lonely hut in a Mount of Sorrow, *one of the set* HYAKUNIN ISSHU; and Ryōgoku no Suzumi, "Evening Cooling at Ryōgoku," *oblong, from a TōTO MEISHO set*; both signed ICHİYŪSAI KUNIYOSHI (2)

YOSHITOSHI (Taisō), 1839-1892.

108 : Kakemono-ye: The Monk Mongaku, formerly Endō Moritō, doing penance under the Fudō Waterfall being rescued by Seitaka and Kongara the acolytes of Fudō Miō-ō, he had killed a woman who gave her life to save her honour; signed ŌSŌ YOSHITOSHI

109 : Kakemono-ye: The Battle beneath the waves of Rori-Hakuchō Chōjun and Kokusempu Riki, two of the heroes of the Suikōden; signed ŌSŌ YOSHITOSHI

110 : Kakemono-ye: Watanabe no Tsuna and the ogre at the Rashomon of the Emperor's Palace, the hero on horseback carrying the notice board inscribed KINZEI, "Forbidden"; signed ŌSŌ YOSHITOSHI

YEIZAN (Kikugawa), worked c. 1800-1829.

111 : Kakemono-ye: Tiger and Bamboo; signed KIKUGAWA YEIZAN; and Chrysanthemums and Butterfly, YOKO-YE; signed YEIZAN (2)

HOKUSAI (Katsushika), 1760-1849.

112 : Shunshū, Ono Shinden with oxen carrying rushes for basket-making; No. 2 of *The Thirty-six Views of Fuji*

113 : Shunshū, Katakura Cha Yen with people in the fields picking tea; No. 3 of *The Thirty-six Views of Fuji*

114 : Koishikawa, Yuki no ashita, Snow Scene, a tea-house waitress pointing out the mountain to visitors; No. 5 of *The Thirty-six Views of Fuji*

- 2 15 115 Jōshū, Ushibori with a man emptying water from a great junk in the foreground; *No. 12 of The Thirty-six Views of Fuji* *Beff*
- 4 10 116 Kōshu, Mishimi with men trying to find the girth of a great tree in the foreground; *No. 18 of The Thirty-six Views of Fuji* *do*
- 2 5 117 Go-hyaku Rakan-ji Sazaidō, people on the balcony of the temple leaning on the rail looking at the mountain; *No. 32 of The Thirty-six Views of Fuji* *Adam*
- 10 118 Senjū Kwagei Yori Chōbō no Fuji, with men carrying muskets in red cases in the foreground; *No. 37 of The Thirty-six Views of Fuji* *Osbon*
- 3 119 Yeto Suruga Chō Mitsui Mise with men repairing the roof of the shop of the firm of Mitsui; *No. 42 of The Thirty-six Views of Fuji* *Hilson*
- 4 15 120 Ommaya gashi yori Ryōgoku bashi, Yuhi mi, with people crossing the Sumida river in a ferry boat; *No. 45 of The Thirty-six Views of Fuji* *do*
- 4 15 121 Illustration of a Poem by Ono no Komachi, with peasants outside a house engaged in the drudgery of life; *No. 9 of The Hundred Poets set* *Beff*
- 3 10 122 Illustration of a Poem by Fujiwara no Yoshitaka, with a bath house, bathers, and people completing their toilets, and great swirls of steam coming out; *No. 50 of The Hundred Poets set* *Stow*
- 8 5 123 Illustration of a Poem by Rihaku (Ch. Li Peh), the Poet gazing at the waterfall of LUH, with two boyish attendants preserving his balance at the edge of a precipice; *one of the set SHIKA SHA-SHIN-KYŌ, "A Mirror of the Imagery of the Poets"* *Samana*
- 4 124 Illustration of a Poem by Harumichi no Tsuraki, the Poet and two retainers crossing a stream where maple leaves have builded a barrier; *one of the same set as the foregoing* *do*
- 22 125 Illustration of a Poem by Abe no Nakamaro, the Poet on top of a high tower in China looking at the moon and wondering if it was the same as at home; *one of the same set as the foregoing* *Ashe*

## HOKKEI (Todoya), 1780-1850.

- 7 10 126 Haru Yama Mata: A set of four Surimono forming a pair of uncut two's showing Kintoki shaking TENGU off a tree by a waterfall, Yama Uba seated against the tree, and Watanabe no Tsuna watching the strong boy at the request of Raikō; *signed HOKKEI* *Loe* (2)



## YEISEN and SADAHIRO.

- Nichis* 127 A Carp and Waterweeds, YOKO-YE, signed KEISAI; and Aji-Kawa with a fire being lit under the stern of a junk; oblong, one of the set NANIWA FUKU; signed SADAHIRO (2) 10

## HIROSHIGE (Ichiryūsai), 1797-1858.

- Murakami* 128 Susaki Yuki no Hatsu-hi, "New Year Sunrise in Snow at Susaki"; one of the earliest TŌTO MEISHO set; signed ICHIRYŪSAI HIROSHIGE. First Edition 6
- Kato* 129 Takanawa no Mochi-zuki: Wild Geese flying across a full moon; and Shin Yoshiwara Asa Sakura no zu: Morning Cherries at the Yoshiwara; both from the same set as the foregoing; signed ICHIRYŪSAI HIROSHIGE. Late issues (2) 1
- Osborne* 130 Yase no Sato: Women carrying loads on their heads through the fields; one of the set KYŌTO MEISHO; signed HIROSHIGE 10
- Nichis* 131 Mishima, No. 12, and Yokkaichi, No. 44 of the first Tōkaidō set; both First Editions (2) 2 15
- do* 132 Kameyama, No. 47, and Tsuchiyama, No. 50 of the first Tōkaidō set (2) 1 15
- Osborne* 133 Ōiso, No. 9, Hamamatsu, No. 30, and Shōno, No. 46 of the Tōkaidō set (3) 1 10

## PART OF THE KISOKAIDŌ SET by HIROSHIGE and YEISEN.

- Adam* 134 Urawa Shuku Asama-yama Embō, "Urawa station with distant view of Mount Asama"; signed YEISEN; No. 4. First Edition 10
- Magg* 135 Fukaya no Eki: A mist scene at Fukaya station; signed YEISEN; No. 10. First Edition 2 5
- Jamaraka* 136 Shimmachi, No. 12, and Annaka, No. 16; both signed HIROSHIGE. Late Editions (2) 1 5
- Osborne* 137 Matsuida with pack horses passing a wayside shrine, No. 17; signed HIROSHIGE. First Edition 2 10
- Ashew* 138 Karuizawa, No. 19, and Ashida, No. 27; both signed HIROSHIGE. Late Editions (2) 8 15
- do* 139 Karuizawa and Ashida, duplicates of the foregoing. Late Editions (2) 5 5

- 7 5 140 Nagakubo: A Mist Scene with man on horseback crossing a bridge, No. 28; signed HIROSHIGE. *A late issue of the first edition block*
- 1 5 141 Wada, the pass covered in snow, No. 29, signed HIROSHIGE; and Shiojiri Tōge, with the frozen Lake Suwa, No. 31, by YEISEN, but unsigned. *Late Editions* (2)
- 4 5 142 Suwara in rain and mist, No. 40, and Tsumago, No. 43; both signed HIROSHIGE. *Late Editions* (2)
- 4 5 143 Suwara, with altered colouring, No. 40, and Ōkute, No. 48; both signed HIROSHIGE. *Late Editions* (2)
- 1 5 144 Toriimoto: Pilgrims and travellers seated near the edge of the cliff admiring the distant views, No. 64; signed HIROSHIGE. *First Edition*
- 47 145 Kakemono-ye: Kōyō, SARU-HASHI NO ZU, "The Monkey Bridge, province of Kai"; signed HIROSHIGE. *First Edition*
- 1 10 146 Kakemono-ye: Shishi and Cub, the mother watching the young one climb the cliff; signed HIROSHIGE. *Late Edition*
- 4 147 Honchō Meisho, "Celebrated Views of the Main Island." Three of the set: Ama no Hashidate, Ōsaka Tempoan, and Satta Fuji; all signed HIROSHIGE. *Two First and one Late Edition* (3)
- 1 15 148 Marusei Tōkaidō. Three of the set: Hodogaya, Fujieda, and Ishibe; all signed HIROSHIGE. *First Editions* (3)
- 4 5 149 Wild Duck and Bamboo in Snow, one of the large vertical panels issued by Jakurindō Wakasa-ya Yoichi; signed HIROSHIGE, and with the BAKA seal. *First Edition*
- 1 5 150 A pair of Mandarin Ducks, swimming under wild hydrangea, signed HIROSHIGE, a late edition of the Jakurindō panel set; and Nihon Bashi no Haku-u "A Light Shower on Nihon Bridge," one of Yedo Views, oblong (2)
- 22 151 Awa no Naruto "The Whirlpool of Awa," view of the rapids and whirlpool in the channel dividing the Islands of Shikoku and Awaji, triptych; signed HIROSHIGE and dated Snake year 4th month = 1857 (3)
- 1 152 Kwa Chō: A Kingfisher diving through a cluster of Iris and Lilium into water; an extra large size sheet, oblong; signed HIROSHIGE; rare
- 2 10 153 Akasaka Kiribata, the original design as issued in the first edition of MEISHO YEDO HYAKKEI; signed HIROSHIGE. Akasaka Kiribata Uchū Yūkei, "Evening Sky in the Rain, Kiri Uplands," the design which superseded the original issue; signed THE SECOND HIROSHIGE (2)

Asher

Miche

Asher

do  
Osborne

Asher

Miche

Asher

Osborne

Miche

Kato

Asher

Miche

Kato



- Bay* 154 Ō Hashi no atake Yūdachi, "A Violent Storm on the Great Bridge"; Matsuchiyama Yoru no Kei, A GEISHA going home along the bank of the moat San-ya-bori; Atagoshita Yabu Koji, Snow Scene with sparrows flying; *all from* MEISHO YEDO HYAKKEI (3) 5

- ds* 155 Tora no mon, Soto Aoizaka, The Hill Road outside the Tiger Gate, night scene; Yoshiwara Yo-ake, Dawn at the Yoshiwara; Yoshiwara Nihon tsutsumi, The Nihon Embankment, geese flying across the moon; Ō Hashi no Atake Yūdachi, Violent Storm on the Great Bridge; *all from* MEISHO YEDO HYAKKEI (4) 5

- ds* 156 Fukagawa Ki-ba, Snow Scene in the timber merchants' quarter; Kyōbashi Takegashi, The Bridge and Canal at the bamboo merchants' quarter; Minowa Kanasugi Mikawa-shima with a crane wading and another flying down; Ryōgoku Hanabi, Fireworks at Ryōgoku; *all from* MEISHO YEDO HYAKKEI (4) 2

- ds* 157 Hōki, Ō Yama Empō, Peasants transplanting rice in rain and distant view of Ōyama, from The Sixty Odd Provinces; and Nakagawa, *one of the set* TŌTO SAN-JŪ-ROK-KEI, *by* Hiroshige II (2) 1 15

KYŌSAI (Kawanabe), 1831-1889.

- Nelson* 158 Kakemono-ye: Two Crows on the branch of a blossoming plum tree; *black and white, with a red sun; signed* JOKŪ KYŌSAI 1

- for bed* 159 Taitō (Katsushika). A Bridge over a river with a full moon showing under the bridge; *a leaf from* HARIMAZE HAN; *signed* KATSUSHIKA TAITŌ, *sealed* KATSUSHIKA NO IN, *a late issue with altered blocks* 15

£ 1006. 15 6





## SECOND DAY'S SALE.

Tuesday, November 20th, 1923.

The Property of the late Frederick V. Dickins, Sc.B.

### MAKIMONO.

LOT

- 160 The History of Fujiwara no Sukemichi in five parts, with text, in colours on paper; *signed* KATO MASAJIRŌ, and dated MEIWA 9 = 1772 A.D. *Passed*
- 161 Horses, a series of drawings in colours on silk splashed with gold, in two rolls; *signed* ŌKURAKYO HŌIN YUSEI. *Kanō School* (2) *Cohen*
- 162 SHUGAKU-IN NYŪKI YOSOOI: The Emperor on a visit to a temple to worship, the various parts of the procession in colours on paper; *unsigned* *Passed*
- 163 KWA-CHŌ, "Flowers and Birds," with a few figure subjects, in colours on paper, in two rolls; *unsigned*. *Shijō School* (2) *do*
- 164 ŌSHIMA ZENZU, "Bird's-eye Views of Ōshima" and other places in the vicinity, in colours on paper; *unsigned* *do*
- 165 BUGAKU NO ZU, "Lyric Dances" of the NŌ order, showing 44 of the various characters, in colours on paper; *unsigned* *do*
- 166 YAMA-UBA AND KINTARŌ, or Bothering the transmigrative Ghosts, in colours on paper; *unsigned*. *Shijō School*, c. 1760-1800 *do*
- 167 Birds, Flowers, Insects and Water-plants, in colours on gold splashed silk; *signed* YŪBI. *Kanō School* *Kato*
- 168 SHIKI SAMBA, "The Ceremony of Sambasō" and twenty-six other views of the BUGAKU or Lyrical Dances, in colours and gold on paper; *unsigned* *Murakami*



- Cohen* 169 The Story of MOMOTARŌ, "Little Peachling," a series of consecutive scenes in colours on paper; *unsigned* 1 10
- do* 170 TAKETORI MONOGATARI: The Story of the Bamboo-cutter and the Moon Maiden Kaguya Hime. Six Scenes with text, in colours and gold on paper with gilt floral decoration; *unsigned*. Tosa School 1 5
- Kato* 171 SHUTEN DŌJI, "The Great Drunkard Boy" of Ōeyama who was slain by Minamoto no Yorimitsu and his retainers, in colours and gold on gold splashed silk, in six rolls; *unsigned*. Tosa School (6) 4
- Adam* 172 The Story of a low born Person, in colours and gold on gold splashed silk; the text at the end reads: "Thus a low rank nobody was admitted into the splendid interior of the Palace, and, desiring that his descendants should know of the honour conferred upon him, caused this picture-roll to be made, and added the proper Explanations"; *signed* IWAMI NO KAMI FUJIWARA NO MUNEMOCHI, and dated KAEI 3 = 1850, 1st day, 8th month 1 5
- Cohen* 173 SHOHA EIKYO. A Series of Landscapes of places in the provinces of Yamashiro and Ise, in colours on silk, in two rolls; *signed* KINO MASATAMI, and dated BUNSEI, Boar year = 1827 A.D. (2) 1
- Murakami* 174 FUNSHO: The name of the hero of the story illustrated in colours and gold, with text, on gilt decorated paper, in three rolls; *signed* FUJIWARA SOJU. Tosa School (3) 1 5
- do* 175 TOGEN SENSEKI: A Series of Chinese Landscapes in colours on silk; *signed* BAITEI KIKUCHI FUJITOSHI, and dated ANSEI 5 = 1858, but copied from a Ming picture of the KIA TSING period, 1534; in wood box (2) 3
- Kato* 176 SHIO-AKI BUNSHŌ: A Treatise on the "Harvesting of Salt," in three rolls with twenty scenes in gold and colours, the text on paper with gilt floral decoration; *unsigned*. Tosa School. In box (4) 2
- do* 177 JŪ-NI GATSU IWAI, "The Festivals of the Twelve Months," a consecutive series of scenes in colours and gold on paper, in two rolls; *unsigned*. Tosa School. In box (3) 4
- Cohen* 178 Gold Refining and the Minting of Money, in colours on paper, *unsigned*; and Rapid Sketches of Birds and Flowers, in circles, in colours on paper, *unsigned* (2) 1 10
- Hicks* 179 Botanical Drawings, two rolls, in colours on paper, *unsigned*; and a roll of loose unmounted Botanical Drawings (3) 10
- Passed* 180 THE EBISU or Original Japanese, their manners and customs, birds and animals, trees and shrubs, in colours on paper; *unsigned* 1 1

## JAPANESE PRINTS (Framed).

- 181 KORYŪSAI: Suminoto of Daikana-ya seated before a mirror, a servant combing her hair, and her KAMURO seated beside her; *full size, upright, one of the series HINAGATA WAKANA NO HATSUMOYŌ, "New designs for Young People"; signed KORYŪSAI* Adam
- 182 SHUNSHŌ: Illustration of a Poem by Jakuren. Two young ladies standing against a balcony rail looking out on a land and water scape; *medium size, almost square, one of a set SANSEKI WAKA, "Three Evenings with Japanese Poets"; signed SHUNSHŌ* do
- 183 Kiyonaga: The Letter-reading Scene from the Chūshingura adapted to life. A girl reading a letter and trimming a lantern, a woman on the balcony above looking down, and a man under the ENGAWA looking up; HASHIRAKAKE; *signed KIYONAGA* do
- 184 Utamaro: Hanaōgi of Ōgi-ya seated pulling petals off a flower to tease a crab in a jardinière, and her KAMURO standing beside her; *full size, upright; signed UTAMARO* Mike
- 185 Utamaro: A Festival Car in a procession and seven women round it; *one sheet of a triptych or pentaptych, full size, upright; signed UTAMARO* Adam
- 186 Utamaro: A Tokugawa Princess visiting, the centre sheet of a triptych. The noble Lady getting out of her bullock carriage assisted by two Ladies-in-waiting; *full size, upright; signed UTAMARO* Mike
- 187 Utamaro: Night Scene on the Sumida River, the left hand sheet of a triptych in which a fishing boat with side net has pulled up beside a pleasure boat. Here two women stand leaning against the roof, and a man seated is offering one of them a cup of SAKÉ; *full size, upright; signed UTAMARO* Cash
- 188 Utamaro: NANAKUSA, "The Seven Herbs," New Year Festival. A girl kneeling holding a KUI-TSUMI with crayfish, nuts, oranges, etc., another by boxes of herbs holding a SAKÉ kettle, and a boy holding a SAKÉ cup; *one of a set of The Five Festivals; full size, upright; signed UTAMARO. No glass* Mike
- 189 Utamaro: HINA MATSURI, "Festival of Dolls," third month. A Lady kneeling holding a SAMBO with cups, a girl sitting on her heels before a tea set and a younger child beside her; *one of the same set as the foregoing; signed UTAMARO* Adam
- 190 Utamaro: EBISU as a fishmonger cutting up a carp which he holds with tongs, a woman beside him wiping a dish, and a girl behind them carrying a cup on a tray; *full size, upright; signed UTAMARO. No glass* Mike



- Adam* 191 **Yeishi**: Part of a pleasure boat drawn up by a bank where a number of ladies are Temple visiting and a GEISHA's maid stands with SAMISEN box ready to come aboard, in the boat three ladies; *part of a triptych, small size, upright; signed YEISHI* 15
- Meke* 192 **Hokusai**: CHŪSHINGURA, Act III. Kampei punishing the Bannai and his attendants in the palace at Kamakura; *oblong; signed GWAKYŌ JIN HOKUSAI* 10
- do* 193 **A Buddhist Kakemono**: The Ryūzu Kwannon seated on a rock beside the sea with a dragon crawling round and another in clouds above her, part of the hilly landscape showing through the light of her nimbus; *in black and white on silk, save where the nimbus shows up colour; signed REVERENTLY DRAWN BY KOSOSAI* 1

## NETSUKE AND OKIMONO.

- Kato* 194 **IVORY NETSUKE**: Fukurokujiu seated leaning on a reclining stag, *signed MINKOKU*; Urashima in a fisherman's coat standing holding a MINOGAME on his shoulder, *signed OKATOMO*; and a Child seated holding its knees, *signed ZEMIN* (3) 2
- do* 195 **A WRESTLER'S NETSUKE**: Ivory MANJU with cavo-relievo Scene of Oniwaka fighting with a great carp, *signed KIKUGAWA KŌRIUSAI*; and another with the nine-tailed Fox-woman Tamamo no Maye, *signed CHŌUNSAI* (2) 112
- Emmer* 196 **IVORY NETSUKE**: A Skull, *signed TOSHINAGA*; Hotei standing with a fan and a child on his shoulder, *signed OKAZUMI*; and Shōki standing with sword and an ONI hiding on his hat (3) 11
- Adam* 197 **IVORY NETSUKE**: A Group of five blind AMMA making merry and drinking; a Group of three New Year Festival Mummings, *signed NAGAMITSU*; and O Tora of Ōiso lighting the Soga Brothers to the tent of Suketsune, *signed TOMOCHIKA* (3) 110
- Stoddart* 198 **IVORY NETSUKE**: The Witch of Adachi-ga-hara carrying a nude child who is playing with fungi; Two NI-ō seated on a large WARAJI fist wrestling, *signed SHŌKYŪSAI*; and a Group of three men around a basket testing eggs, *signed JORYŌ* (3) 3
- Lee* 199 **IVORY NETSUKE**: An Eagle attacking a monkey, *signed MASATSUGU*; a MUSUME with a bouncing ball and a child with a kettle; and a Fox bewitching a peasant man, *signed HIROTADA* (3) 110
- do* 200 **IVORY NETSUKE**: Kanzan crawling between the legs of a coolie and four others looking on, *signed I'SAI*; a Group of three blind AMMA fighting; and a Seal formed as Frog climbing up a lotus plant, the base with HŌMIN in relief characters (3) 14

- 1/15 201 IVORY NETSUKE: Futen the Wind God seated letting the wind out of his bag, *signed* MASA HARU; Jurojin with fan and staff standing, and a boy beside him holding his scrolls; a Shishi-mai dancer and a boy beating drums, with a mask and HARUGOMA hobby horse lying down, *signed* SŌMIN (3) Lee
- 2 202 IVORY NETSUKE: An Acrobat bending backwards nearly to the ground, *signed* I'SHOSAI; An Acrobat standing on his hands with feet in the air; another standing on his hands on a tub ring with legs round his arms; and The Three Mystic Apes illustrating the Buddhist SUTRA, Neither See, Hear, nor Speak Evil (4) Stodda
- 1/12 203 IVORY NETSUKE: Hotei seated, *signed* KOSHŌ; A Woman holding a tub and with washed clothes under her arm; Ashinaga carrying Tenaga on his back, head downwards, well balanced (3) Lee
- 1/5 204 IVORY NETSUKE: A Group of seven monkeys, one as Sambaso with a string of gourds, *signed* MASAKAZU; A Priest seated uncovering a bowl, *signed* RANTEI; A Man seated splitting a block of wood; and an ONI hiding in a box from the pelted beans (4) Torres
- 1/8 205 IVORY NETSUKE: A Man seated, writing; A Man seated painting a box, *signed* YŪMYŌ; A Boy crawling and playing with a cat on his back; and a Man mending a straw skip (4) do
- 1/8 206 IVORY NETSUKE: A Group of seven masks, *signed* SHŌJU; A Group of three masks, a fan and a bunch of crotals, and underneath OKAME in cavo-relievo, *signed* HAKU-UN-SAI; A Chicken coming out of an egg; and two Persimmon fruits, *signed* MITSUHIRO (4) Kato
- 1/2 207 IVORY NETSUKE: A Stag reclining, *signed* ICHIRAN. WOOD NETSUKE: A Group of five monkeys forming a pyramid; a Hyæna and Skull; and a Shishi and tama (4) do
- 2/12 208 IVORY NETSUKE: Moso digging for bamboo shoots in the snow under a TORII with four children round and on it; A HIMONO with a rat coming out of the eye. IVORY AND WOOD: Daruma, *signed* ICHIHŌSAI. WOOD: Ashinaga carrying Tenaga on his shoulders (4) Lee
- 1/2 209 WOOD NETSUKE: An ONI mixing MISO: An ONI pouring out SAKE, *signed* KŌSAI; Leaves and berries on a stalk; and a HIMONO in a piece of sea-pine (4) Torres
- 12 210 WOOD NETSUKE: A Rocky Landscape with houses; A Group of seven masks, *signed* GYOKUZAN; A Melon; Two Chestnuts, *signed* KŌMIN; and a single Chestnut, *signed* KŌMIN (5) Lee
- 1/ 211 LACQUER NETSUKE, TSUISHU: Carved with chrysanthemums on water. METAL NETSUKE: Two shaped as gourds, inlaid bronze; one iron in tinder box form; One bronze top of a Kagamibuta (5) Junthe



- 212 *Harabed* IVORY OKIMONO: Shōki The Demon Queller holding up an ONI by the throat;  $5\frac{1}{4}$  in. high 1 10
- 213 *Lee* IVORY OKIMONO: A YAMABUSHI or travelling priest of the Buddhist sect Shingon, his robe box on his back and three children around him, signed SHŌMINSAI SHINSHŌ,  $3\frac{1}{4}$  in. high; and a Group of four blind AMMA fighting, signed KORE, "Right,"  $2\frac{1}{4}$  in. high (2) 2
- 214 *Forrester* IVORY OKIMONO: A Chinese Noble standing and a boy beside him holding a case of books,  $3\frac{1}{4}$  in.; Shōki holding an ONI by the wrists, signed GYOKUSHINSAI,  $3\frac{1}{2}$  in.; Soga no Gorō pulling the skirt of armour off Asahina no Saburō, signed MASATSUGU, 2 in.; and a MUSUME with a dog,  $1\frac{3}{4}$  in. (4) 1 10
- 215 *Lee* IVORY OKIMONO: Nitta no Shiro Tadatsune backwards astride the Boar that was charging on Yoritomo at the Great Hunt at Fuji; signed CHIKUYŌSAI TOMOCHIKA; 3 in. high 2 8
- 216 *do* IVORY OKIMONO: Asahina no Saburō standing with a great iron club and holding a dog by a cord,  $3\frac{1}{4}$  in. high; and a Woman seated with a cat beside her,  $2\frac{3}{4}$  in. high (2) 1 4
- 217 *Kato* IVORY OKIMONO: A Woman with a baby and a child carrying on her head a tub of fish and holding one in her hand, signed KIKUGAWA,  $3\frac{1}{2}$  in. high; and a Chinese Goddess with pheasant headdress holding a fan and a girl attendant beside her holding an incense burner,  $3\frac{1}{2}$  in. high (2) 1 18
- 218 *Lee* IVORY OKIMONO: Minamoto no Yorimasa leading along the Maid of Honour Ayame given him to wife for having killed the NUE, and Ii no Hayata following bearing the strange creature trussed up, signed RAKUYEISAI,  $1\frac{3}{4}$  in.; A Hunter, a peasant and a fox in a group, signed GYOKUSHINSAI,  $2\frac{1}{2}$  in.; and a Group of three skeletons, faulty (3) 1 8

## WOOD and IVORY CARVINGS.

- 219 *Curakame* DARUMA standing on a twisted tree trunk, holding a shoe in his hand and a staff over his shoulder; on a turned base, the figure in bamboo root; 18 in. high 1 10
- 220 *do* SAIGYŌ HŌSHI as a travelling priest, standing, with wide brimmed hat and staff; wood, on a turned base;  $18\frac{1}{2}$  in. high 1 10
- 221 *do* HOTEI in a reclining attitude leaning against his sack, holding a fan; wood,  $7\frac{1}{2}$  in. high, base  $15\frac{1}{4}$  in. by  $8\frac{1}{2}$  in. 1 15
- 222 *do* GAMA SENNIN seated on a rock with a lame toad beside him, wood, on a fitted stand  $6\frac{1}{2}$  in. high; and a Group of three monkeys, wood, 7 in. high (3) 1 10

10 223. A SUZURI-BAKO, carved wood, fitted with ink slab, ink, pottery  
MIZUIRE and brush rests, and two brushes; 9 in. by 4 $\frac{3}{4}$  in. (8) *Forrest*

224. A SANDAL-WOOD BOX carved with animated and floral designs;  
and inlaid with ivory and ebony mosaic bands; 3 in. high by  
11 $\frac{1}{2}$  in. by 4 $\frac{1}{2}$  in. *Parsons*

110 225. IVORY PIPE CASE, very finely carved with En no Gyōja, the hermit  
priest who lived in the mountains, ascending the hills followed by  
his demon attendants, Goki with a basket of provisions, and  
Zenki with a large axe; sealed? *Kato*

2 226. IVORY BRUSH POT, a large section of tusk carved and inlaid with  
flowers, butterflies, insects and frogs, and gold lacquered, on a  
carved wood tripod stand; 10 $\frac{1}{2}$  in. high, faulty *Parsons*

1 227. IVORY BRUSH POT, with cavo-relievo representation of Kintaro with  
his axe astride a wild boar he has knocked over; on wood stand  
5 $\frac{1}{2}$  in. high *Kato*

18 228. AN IVORY VASE, shaped as a well, with a Chinese boy on one side  
climbing up and looking over, 2 $\frac{1}{4}$  in. high; and two IVORY  
PLAQUES, with cavo-relievo fantastic subjects of frogs, signed  
MORINAGA, 2 $\frac{1}{4}$  in. by 4 $\frac{3}{4}$  in. (3) *Forrest*

14 229. BAMBOO BRUSH POT, on one side a sunk circular panel with a  
peasant going to work in drenching rain, on the reverse side  
gold lacquer design of birds flying over flowering plants, 7 in.  
high; and a Bamboo Tea Jar and cover, carved with finger  
citrons, 5 $\frac{3}{4}$  in. high (3) *Adams*

4 230. CHESS-MEN: Fifty-seven pieces from two separate Chinese carved  
sets in ivory; and a carved Ornament (58) *Lee*

## LACQUER.

115 231. INRŌ: Guri, with ten layers of red and black, three cases, carved in  
scrolls in cruciform design *Murakami*

115 232. INRŌ: Four cases, gold lacquer HIRAMAKIYE, Shinra Saburō seated  
on a shield under a pine tree playing the SHŌ by moonlight, on  
the reverse FUJI; signed KORYŪSAI *Parsons*

2 233. INRŌ: Four cases, gold lacquer with superposed metal figures of  
Sambaso and Okina, two of the NO characters, dancing amid pine  
shrubs; signed SHŌKWSAI *Murakami*

Adam	234	INRŌ: Five cases, gold lacquer, HIRAMAKIYE, with rows of wild geese in black flying through sun-tinted clouds; <i>signed</i> HASEGAWA KYORINSAI	3 5
Karabed	235	INRŌ: Five cases, gold lacquer, TAKAMAKIYE, landscape of hills and sea on both sides	1 8
Adam	236	INRŌ: Five cases, black lacquer, HIRAMAKIYE, landscape with villages and a river running through the centre	1 18
do	237	INRŌ: Five cases, black lacquer, HIRAMAKIYE, the Eight Views of Lake BIWA; and INZAI-IRE, three drawers, chequered wood (2)	1 12
do	238	NATSUME, NASHIJI with chrysanthemum in gold and tinted lacs: three red SAKAZUKI, <i>signed</i> SHŌKOSAI; another with KIRI MON; and another with fishes (6)	1 12
do	239	KŌ AWASE: Four gold lacquered Boxes used in the game, two with white metal pierced covers (6)	4
do	240	HAI-BAKO: Three Ash Boxes for tobacco ashes, metal lined, one with cover (4)	1 8
Ludolf	241	KWASHIKE: A Cake Box with inside tray, landscapes on the sides, <i>oblong</i> ; and three other Boxes, one with an ivory cover (4)	2 5
Forrester	242	Five NEGORO-NURI Boxes, square, with covers forming stands, red designs on black ground (10)	2 2
Michaw	243	A DAIMYŌ LACQUER DINNER SERVICE, black TOGIDASHI with fern scrolls in gold, consisting of two square stands, two circular tazza shaped cake dishes, a covered rice bowl, two covered and spouted pots, a spoon, four small covered bowls, twelve bowls; and a wash basin from a toilet set (32)	6 10
do	244	A LACQUER TRAY, oval; a model of a NORIMONO; a model of a NAGINATA, with lacquered sheath and outer cover; a tortoiseshell model of a JINRIKSHA; and two lacquered tortoiseshell cups; <i>some faulty</i> (8)	12

## METAL WORK.

Lewis	245	MITSU NO GŪZŌKU: A set of three bronze altar ornaments, a Pricket Candlestick, shaped as a crane on a tortoise, bearing a lotus flower, a KŌRO for incense, with a lion topped cover, and a HANAIKE or Flower Vase (4)	1 15
Forrester	246	A BRONZE BOX, circular, the cover chased and inlaid gold with figures of five of the RAKAN, Handaka Sonja evoking a dragon from a bowl and Nakasaina Sonja conjuring up a fountain from a bowl, the others looking on; $2\frac{1}{2}$ in. high, $5\frac{1}{4}$ in. diam.	1 8



- 2 2 247 A SENTOKU BRONZE KŌRO, tripod, with SHISHI on the pierced cover,  $5\frac{3}{4}$  in. high, on carved wood stand; and another,  $3\frac{1}{4}$  in. high, with carved wood cover and stand (6) *Mishaw*
- 1 10 248 GAMA SENNIN, a bronze seated figure looking up at the lame toad perched on his head and shoulder; 8 in. high *Lewis*
- 3 5 249 A BRONZE KŌRO, shaped as Hotei seated, holding open his sack, the cover pierced with objects of the TAKARAMONO,  $4\frac{3}{4}$  in. high; and an Inkpot, formed as Daikoku with his mallet, 3 in. high (3) *Rudolf*
- 10 250 FUDEKAKE: A Brush-rest of HIDŌ bronze, formed as Bashikō riding on the dragon he cured of sickness, signed THE SECOND HOKUGAKU YOKOYAMA YAZAEMON OF ETCHŪ; and a YATATE, or portable Inkpot, SHIBUICHI, signed TOSHIHARU (2) *Torres*
- 1 18 251 AN ARTICULATED CRAB, bronze, one claw loose; and a bronze Toad (2) *Lewis*
- 1 10 252 A CRAB, bronze, signed SHŌKWAKEN; and a Bronze Duck (2) *Torres*
- 2 2 253 AN IRON TRAY with a dragon in clouds in relief, gold inlaid, oblong, the corners pierced in boar's-eye openings, 10 in. by  $7\frac{1}{2}$  in.; and a bronze Box, nearly square, with a falcon gripping a small bird, on a pine branch in relief, inlaid gold (2) *Lee*
- 1 8 254 A GONG, bowl-shaped with flat rim, beaten bronze, very resonant;  $6\frac{1}{2}$  in. high,  $9\frac{1}{2}$  in. diam. *Adams*
- 8 255 A BRONZE SAKÉ POT, imitating stone,  $5\frac{1}{4}$  in. high; a bronze Mirror, signed MASASHIGE; and a bronze Vase, shaped as a lotus flower,  $1\frac{3}{4}$  in. high (3) *Evan*
- 2 256 AN IRON KABUTO, a very high form of helmet of ovate section, the comb forming a sharp edge, inlaid with a dragon clasping a disc around both sides, the lower part with a roped band, the peak and side pieces edged with roped-work gilt, the side pieces inlaid with the Soga butterfly MON; 16 in. high *Mishaw*
- 2 2 257 A KO KATANA BLADE, signed FUJIWARA KANEHIDE, in plain wood sheath; and eight KOZUKA in various bronzes, all signed (10) *Adams*
- 2 15 258 ELEVEN KOZUKA, in various bronzes and iron; and one KO KATANA Blade (12) *do*
- 16 10 259 SILVER KNIVES AND FORKS, a set of twenty-four, mounted in Japanese KOZUKA handles, of very fine quality and workmanship, in green baize wrapper (25) *do*
- 12 260 THREE FUCHI-KASHIRA; a MIZU-IRE, formed as a fruit and leaves; seven KANAMONO; one MENUKI; two KAGAMIBUTA Plates; and a Cylinder; all bronze (18) *Mishaw*

## VARIOUS.

- 261 A ROCK-CRYSTAL GAZING BALL,  $1\frac{5}{8}$  in. diam., on a bronze stand, shaped as a dragon round a rock,  $3\frac{1}{8}$  in. high; and two Arragonite Eggs (4)
- 262 UTA GARUTA, "The Poem Game." A lacquer Box, containing two imperfect sets of cards; in one set, 85 poem cards and 87 picture cards; in the other set, 84 poem cards and 81 picture cards, the proper quantity of 100 representing The Single Songs of One Hundred Poets
- 263 A CLOISONNÉ ENAMEL PLATE, turquoise ground, with flying geese and autumn flowers and grasses; 12 in. diam.
- 264 A KUTANI DISH,  $15\frac{3}{4}$  in. diam., cracked; and a Satsuma circular Box,  $2\frac{1}{2}$  in. diam. (2)
- 265 A WOOD POWDER HORN, circular; and ninety Specimens of KIN-SATSU, paper-money used in the various provinces of Japan

## Various Owners.

- 266 A pair of Chinese bronze Vases, very large, with elongated ovate bodies, circular bases and broad trumpet-shaped necks, the whole of the sides covered with incised rolling waves and patches of cloud in relief, above and between these in high relief are eight figures of immortals riding on various mythological animals, and various genii below, interspersed with emblematic objects, and around the necks two dragons whose projecting heads form handles, 5 ft. 6 in. high, on carved wood stands; total height 6 ft. 10 in. (4)
- 267 A pair of antique Chinese Pottery Figures, of Guardians, standing, clad in cuirasses suspended from the shoulders, with hip coverings and long skirts, on their heads caps with upturned brims, each with the left hand raised level with the shoulder, and partly coloured with red and blue pigment; 33 in. high  
Tang dynasty, 618-905 A.D. (2)

See Illustration. Plate VI.

- 268 A life-size marble Head of a Bodhisattva with a double crown around a very prominent USHINISHA, the crowns and hair showing the original colouring; the nose repaired; 15 in. high, on square ebonized wood plinth; total height 2 ft. 2 in. Tang dynasty

See Illustration. Plate VI.

- 269 A very fine Chinese Robe in Imperial yellow satin, richly embroidered with coloured silks and gold, and bearing on the back a five-clawed dragon, the yellow sleeves quilted and edged with black embroidered cuffs also with the five-clawed dragon; fur lined; back 4 ft. 7 in.

- 2 15 270 Seven Chinese embroidered PU-TZU; five Pieces of Old Brocades; and sixteen small Mats (28) Adam
- 3 271 A Length of Japanese Silk Crêpe, white, embroidered with borders of white silk in floral design; 4 yds. 2 ft. long by 1 yd. 10 in. wide do

## CHINESE WORKS OF ART.

- 5 272 An early stoneware Wine Jar, body tapering upwards divided by six rings and with three vertical rows of projecting knobs, brown glazed;  $8\frac{3}{4}$  in. high Tang dynasty, 618-905 A.D. Peters
- 2 273 A stoneware Wine Jar, cylindrical, the neck and shoulders glazed with a dull green, the sides unglazed;  $9\frac{1}{4}$  in. high; Sung dynasty, c. 1150 A.D. This is from the "Jar Mound" inside the walled city of Kashing, Chekiang Province, and was found during excavations for the Kashing Christian Institute. See certificate therewith (2) Lewis
- 7 10 274 A Necklace of amber beads (103), yellow amber Cook
- 115 275 A Lamaist Rosary of carved nuts; and another of brown seeds; each with three side-strings of counters (2) Barb
- 110 276 A jade Buckle; a jade Figure of Kuan Yin; a rock crystal Seal, uncut; and a tiny Cup, Stand, and Cover in stone (? chalcedony) (6) Adam
- 2 277 An Opium Pipe, in porcelain, black glazed, with figures of the Eighteen Lohan in colours; 1 ft. 10 in. long Gresh
- 3 3 278 A short Mandarin Coat, blue silk, embroidered with bats and clouds in coloured silks; back 3 ft.  $6\frac{1}{2}$  in. Hier
- 11 279 An embroidered Chinese Fire-place Hanging, red silk; and two other Pieces (3) Evan
- 2 5 280 An embroidered Table Centre, white silk, 17 in. by 20 in.; another, circular,  $14\frac{1}{4}$  in. diam.; and six pairs of PU-TZU from Mandarins' Robes (14) Adam
- 1 281 Six pairs of Strips from Ladies' Sleeve-bands (12) Evan
- 115 282 A jade Axe-head, from a Han dynasty tomb;  $5\frac{3}{4}$  in. long Ber
- 4 5 283 A Chinese Book of Folk Tales: Nineteen folded leaves of thin card, with drawings in gold and colours, faced by the Chinese text of the story illustrated, such as "Mr. Ni and his intelligent Mule," "The Fox possessed Mandarin," "The Frustrated Elopement," "The Magician who turned a Woman's Husband into a Donkey," etc. Coll



## The Property of H. R. J. Gurr, Esq.

CHINESE CARVED STONE ORNAMENTS AND  
SNUFF BOTTLES.

All on carved wood stands.

Adam	284	A black crystal Eagle standing on a rocky base; $6\frac{3}{4}$ in. high	(2)	9
Bradbury	285	A black crystal Philosopher, seated, holding a wine cup; $2\frac{1}{2}$ in. high	(2)	3 15
Lewis	286	A chalcedony Philosopher, seated beside a wine jar, holding a cup; $3\frac{3}{4}$ in. high	(2)	3 5
Ludolf	287	A smoky crystal crested bird standing on a rock, $3\frac{5}{8}$ in. high; and a chalcedony Kiwi, $2\frac{1}{2}$ in. high	(4)	3
Lewis	288	A chalcedony Eagle standing on a rock, $4\frac{1}{2}$ in. high; and an agate crested Bird on a mound, with a plant cut in the crust, $2\frac{3}{4}$ in. high	(4)	3 5
do	289	A rock crystal Pigeon, $2\frac{1}{2}$ in. high; and a white soapstone Kylin reclining, $1\frac{5}{8}$ in. high	(4)	2 15
do	290	A chalcedony Bowl, shaped as a lotus leaf, with four birds round the edges; an agate Bowl, similar, with fishes round the edges; and another, shaped as a shell, with other shells and snails on the edges	(6)	3 10
Hall	291	Three other small Bowls, similar	(6)	4 10
Guest	292	Three stone Snuff Bottles: agate, the crust carved with a monkey and bee; hair crystal; and white jade, with an emerald nelumbian leaf; each with stopper	(9)	5 5
Pence	293	Three stone Snuff Bottles: amethystine quartz, carved with a dragon; agate, with birds and plum-blossom; and agate, with a bat and the LING-CHIH fungus of longevity; each with stopper	(9)	3 15
Rauch	294	Three stone Snuff Bottles: agate, shaped as a tortoise; agate, a twin bottle shaped as the YU, two fishes, one of the Eight Emblems of Happy Augury; and rock crystal, with fishes and marine plants; each with stopper	(9)	4 5
do	295	Three stone Snuff Bottles: chalcedony, shaped as a carp; mocha stone; and rock crystal, double gourd-shaped, painted with a landscape inside; each with stopper	(9)	3 3
do	296	Three stone Snuff Bottles: black crystal, plain; rock crystal, carved with Li Ti'eh-Kwai exhaling his spirit and painted inside with the Eight Taoist Immortals; and agate, flattened double gourd-shape; each with stopper	(9)	3 5
Guest	297	Three stone Snuff Bottles: pink jade, carved with a poem and lotus; hair crystal, carved with flying birds and lotus; and smoky agate, shaped as a mullet; each with stopper	(9)	5 15

- 5 5 298 Three stone Snuff Bottles: sapphirine quartz, plain; amethystine quartz, plain; and agate, with brown crust carved as the mirage of the Heavenly Home, etc.; each with stopper (9) *Mygg*
- 2 299 Three stone Snuff Bottles: white jade, plain; moss agate, plain; and rock crystal, flattened form, with painting inside, a boy on the branch of a tree; each with stopper (9) *Spem*
- 3 5 300 Three stone Snuff Bottles: moss agate, the markings forming a tree; agate, with yellowish crust carved as a dragon; and rock crystal, carved with finger citron; each with stopper (9) *Melha*
- 2 10 301 Three stone Snuff Bottles: agate, with crust carved as an old man and a goose; moss agate; and rock crystal, carved with lotus plants; each with stopper (9) *Kane*
- 3 5 302 Three stone Snuff Bottles: rock crystal, painted inside with the Marriage Go-between, and a youth amusing two girls; mocha stone; and agate, painted inside; each with stopper (9) *Blue*
- 3 5 303 Four porcelain and pottery Snuff Bottles, each with stopper; and a circular Box (14) *Lew*
- 9 5 304 Four Snuff Bottles, various: Soochow lacquer, carved with landscapes and figures; Canton enamel, painted with European figures; amber, carved with foxes and vines; and silver, with the PAKWA trigrams and YING-YANG; each with stopper (12) *Blue*
- 5 10 305 Four Snuff Bottles: silver, shaped as a pagoda; ivory, engraved with plum-blossom; amber, mottled; and locust wood, carved with a canal scene; each with stopper (12) *Seas*
- 7 306 Three Snuff Bottles in Canton enamel, two with European subjects; one in cameo glass, red on frosted; and one in tortoiseshell glass, with character for Long Life; each with stopper (15) *David*
- 1 15 307 Two large-size glass Snuff Bottles, painted inside with battle scenes; both with stopper (6) *Kat*
- 1 12 308 A fine cameo glass Snuff Bottle, with ruby fishes on their backs in a rolling sea, on frosted glass; emerald green jade stopper (3) *Lee*
- 2 18 309 A fine cameo glass Snuff Bottle, with a ruby Chinese junk and sampan in high waves on one side and a castle on the other, on clear glass; with stopper; very unusual design (3) *Paul*
- 2 5 310 A ruby glass Snuff Bottle, double gourd-shape, with vine and gourds in relief; and a cameo glass Snuff Bottle, with ruby pine, bamboo and plum and birds, on frosted glass; both with stopper (6) *Lee*
- 5 311 One in ruby glass, cylindrical, with dragons and clouds in relief; one in aventurine glass, gourd-shape, with vine in relief; one in tortoiseshell glass, with red flowers in medallions in relief; each with stopper (9) *Blue*
- 4 15 312 Four cameo glass Snuff Bottles: black on white; red on frosted; red on clear; and black on imitation brown agate; each with stopper (12) *Ad*

- Adam 313 One in smoky crystal, painted inside with two snow scenes; one in tortoiseshell glass, mottled; one in mustard yellow glass, plain; and one in imitation agate, with sham handles; each with stopper (12) 7
- Spencer 314 Four Bottles of various shapes, painted inside the glass; and one in imitation of landscape agate; each with stopper (15) 3
- do 315 Four Bottles, various, each painted inside the glass; and one in imitation of landscape agate; each with stopper (15) 25
- Williams 316 Three Bottles, painted inside the glass; one in imitation of agate; each with stopper; and a bronze Snuff Box in form of a Chinese lady's shoe (13) 4

### Another Property.

- Blackett 317 A bronze Figure of KIA-LO-THA (Skt. Garuda) adopted by Buddhists as a servitor and messenger of Buddha as an incarnation of Vishnu, a standing human figure with the head and wattles of a cock, the body in armour decorated in champlevé enamel, on an irregular shaped rocky bronze base;  $17\frac{1}{4}$  in. high Ming Dynasty 715
- Nelson 318 A FIGURE OF A HORSE, in chestnut glaze, the saddle cloth in green and the bridle, breastplate and crupper ornamented with pendant medallions;  $21\frac{1}{2}$  in. high 26
- Gray 319 A FIGURE OF A CAMEL, of Bactrian type, standing with head thrown back, with saddle cloth, in green, warm brown and cream glazes;  $25\frac{1}{4}$  in. high 18
- Parabed 320 A FIGURE OF A PRIEST, standing with hands clasped, in close fitting head-dress ornamented with a descending dove, the head unglazed, the body in green and brown streaked glazes; 36 in. high 14
- do 321 A FIGURE OF A SUPERHUMAN WARRIOR, in armour, the head surmounted by a phoenix, standing with left hand raised holding a weapon (now missing) and with both feet on recumbent bull, green and orange mottled glaze; 34 in. high 13
- Smith 322 A K'o SSU Picture of MO KU HSIEN, the Goddess of Flowers and attendant of Hsi Wang Mu, standing, holding a bundle of flowers on her back and looking down at a stag by her side; in colours, some parts painted with the brush; 25 in. by  $19\frac{1}{2}$  in.; in stained oak frame 115
- do 323 A K'o SSU or woven silk Picture of HSI WANG MU, holding a vase with the Elixir of Life, standing looking down at a FENG bird, her attendant on her right holding a feather fan, in colours and gold; 3 ft.  $11\frac{1}{2}$  in. by  $24\frac{1}{2}$  in.; in stained oak frame 25



# The Property of the late Charles Holme, Esq.,

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FOUNDER AND, FOR MANY YEARS, EDITOR OF THE STUDIO MAGAZINE.

- 15
- 324 An Album of Chinese Drawings in water-colours on paper, containing 23 on the Rice Industry, 23 on the Silk Industry, 23 on the Porcelain Industry, 23 on the Tea Industry, and 45 alternate Drawings of Birds and Flowers and Figure Subjects, Mythological, Historical and Social, *red morocco, 4to*
- 5 5
- 325 ZEICHNUNGEN NACH WU TAO-TZE, AUS DER GÖTTER UND SAGENWELT CHINAS HERAUSGEGEBEN VON F. R. MARTIN, *Munich, 1913.* A Portfolio with 50 Facsimiles in monochrome of drawings by Wu Tao-tze, the greatest of all Chinese Artists (8th Cent. A.D.), and a Portrait; with text, 4to
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- 326 A Japanese Print: A Lady in a travelling hat, standing beside an iris pool watching her maid picking the blossoms; *signed KIYONAGA; framed*
- 3 5
- 327 A long Surimono: Ladies at Gotenyama viewing cherry-blossom and picnicing; *signed ICHIYŌSAI TOYOKUNI; framed*
- 4
- 328 A pair of Fan Leaves with original drawings by HOKUSAI: A Toroise and sea-weed, and Daikoku carrying a giant Daikon on his shoulders; *signed HACHI-JŪ-HACHI MANJI; framed*
- 3 5
- 329 Two Drawings by Hokusai, reproductions, from the collection of W. Rothenstein, *no. 68 of a limited edition, in portfolio*; and thirty-seven other Reproductions of the work of celebrated Japanese artists; *a parcel* (39)
- 2
- 330 Two Original Drawings on silk, *signed HOYEN*; and forty-six other Original Drawings, some on silk and others on paper (49)
- 5 5
- 331 Ichikawa of Matsuba-ya and a companion, half-length and head portraits; *signed UTAMARO*; and Fujieda, one of the stations of the Tōkaidō; *signed HIROSHIGE; the last framed* (2)
- 2 5
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- 1 10
- 333 Seventy-five Japanese Colour Prints by various modern artists (75)
- 1 10
- 334 TOTO MEISHO, "Celebrated Views of Yedo." A Book with twenty-four oblong Colour Prints, folded in half; *each signed HIROSHIGE*

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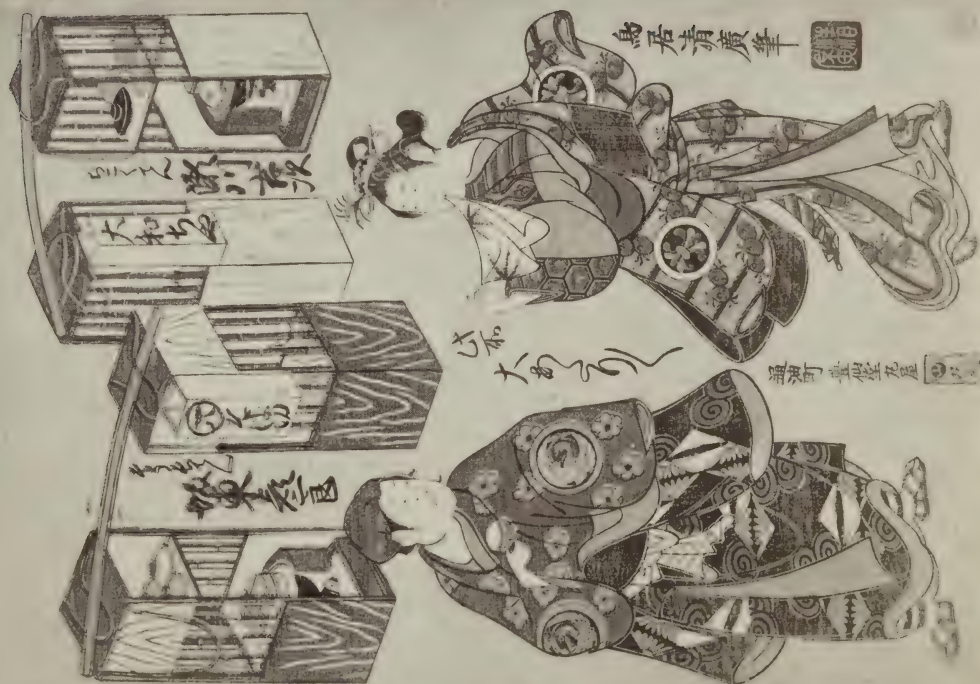


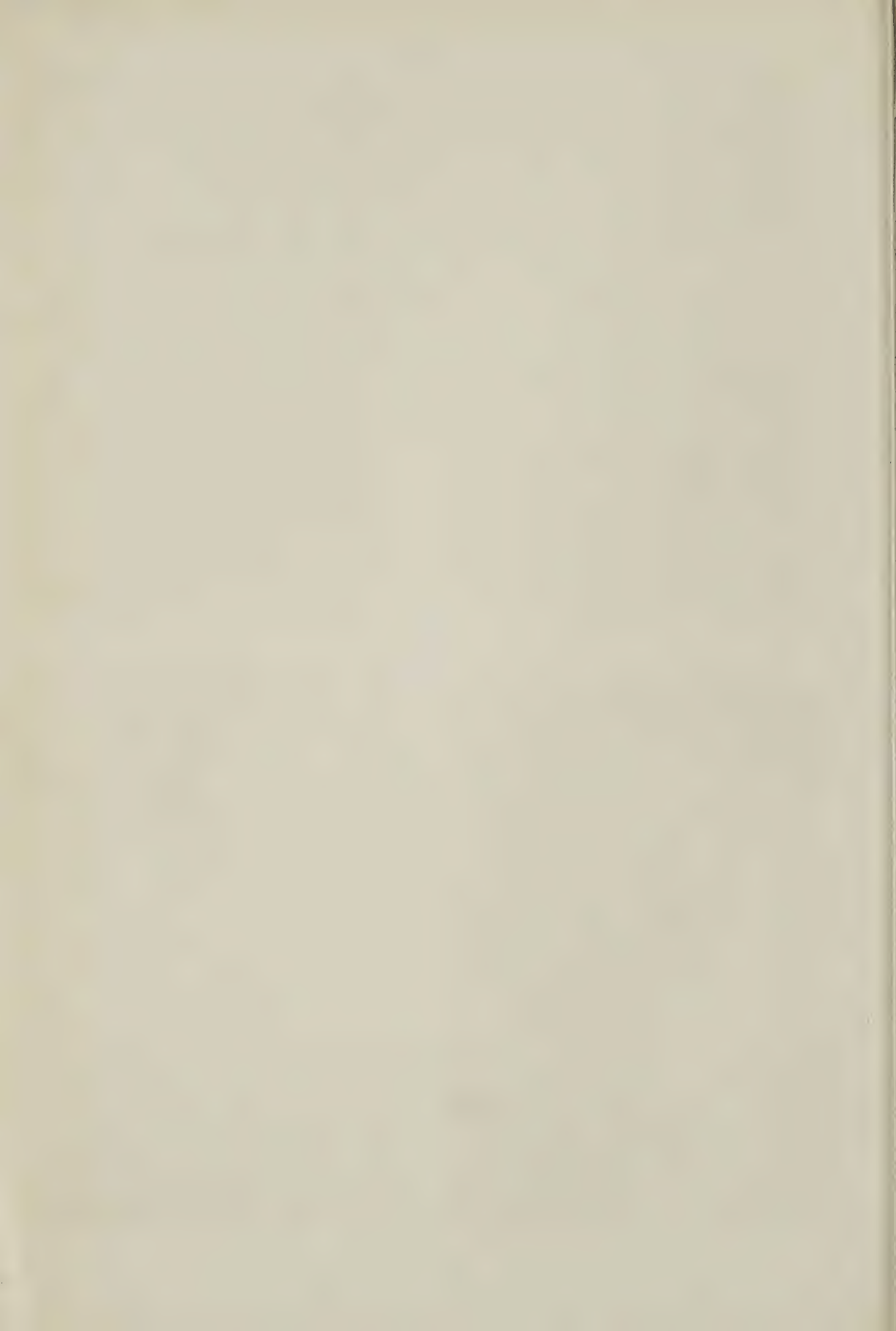




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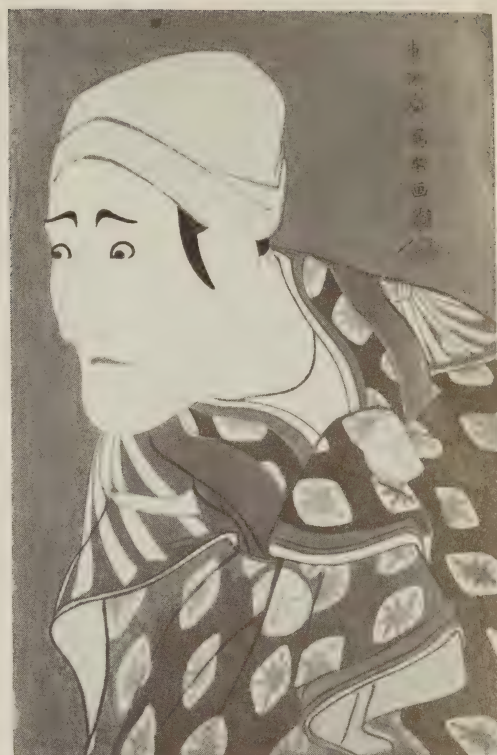
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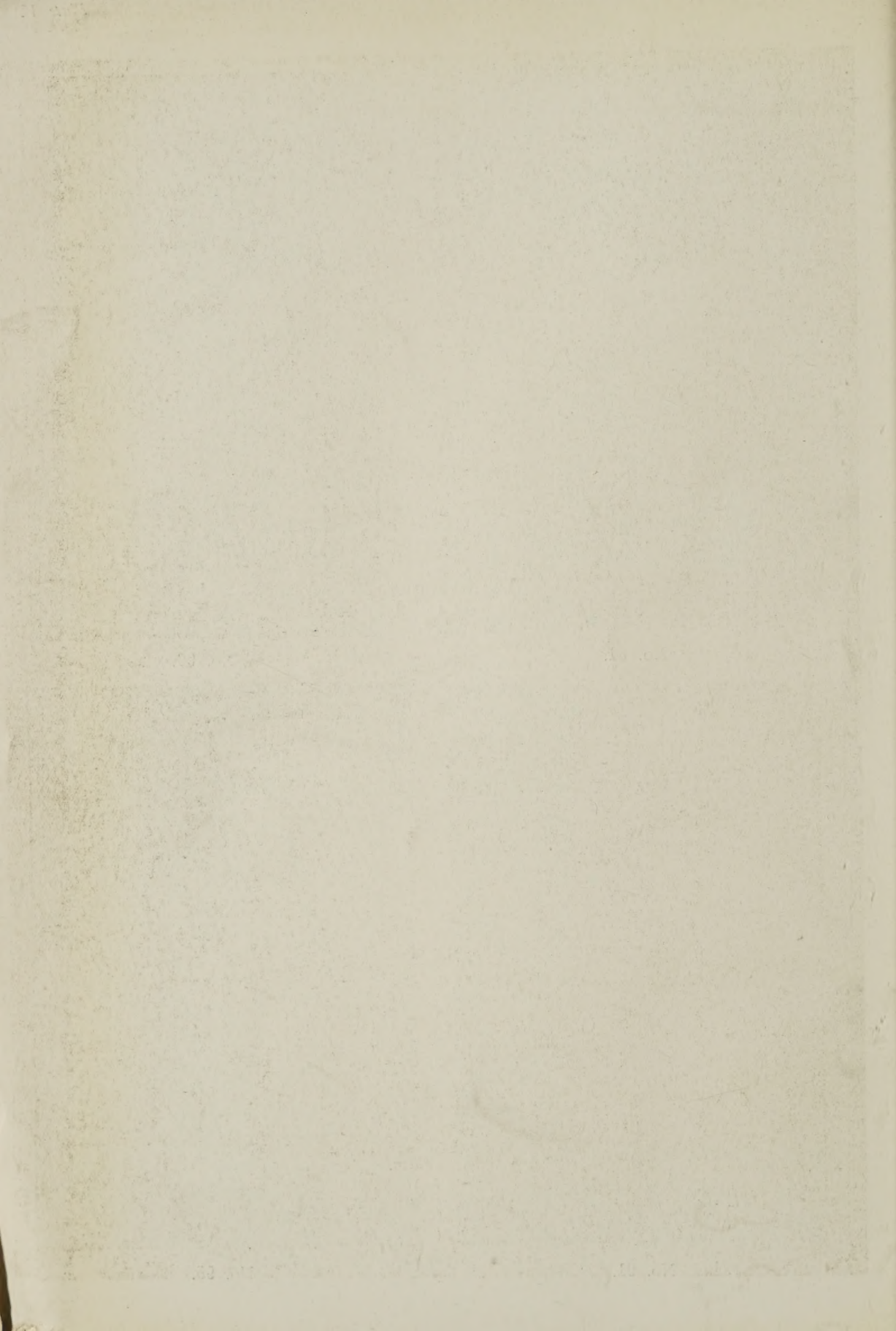


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